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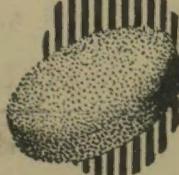
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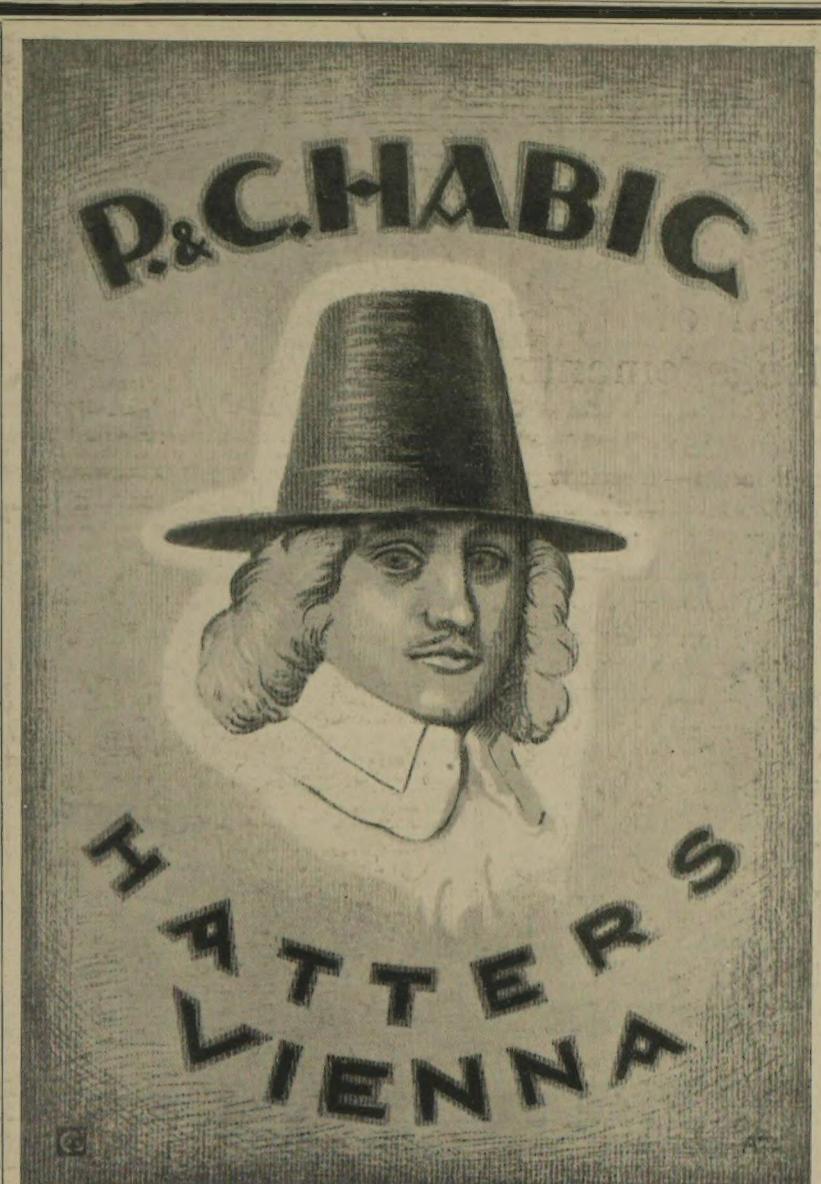
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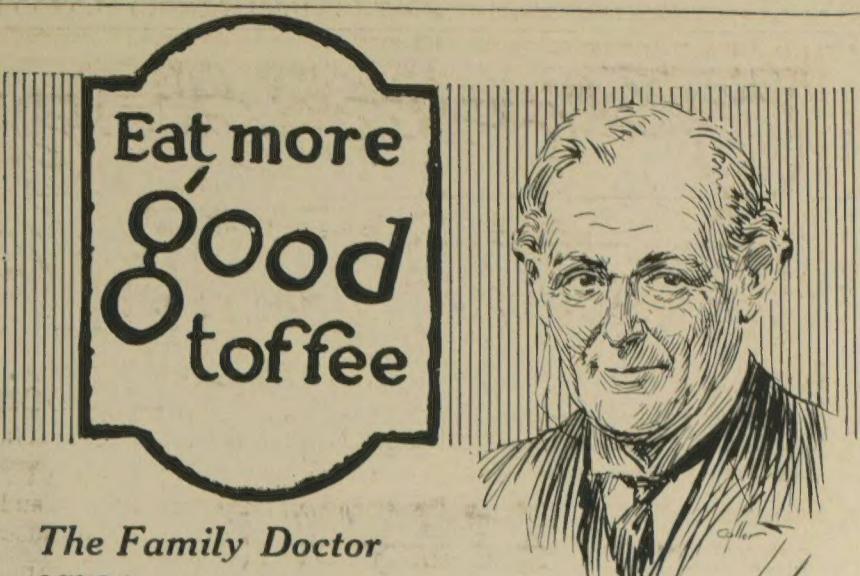
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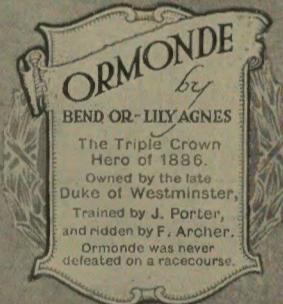
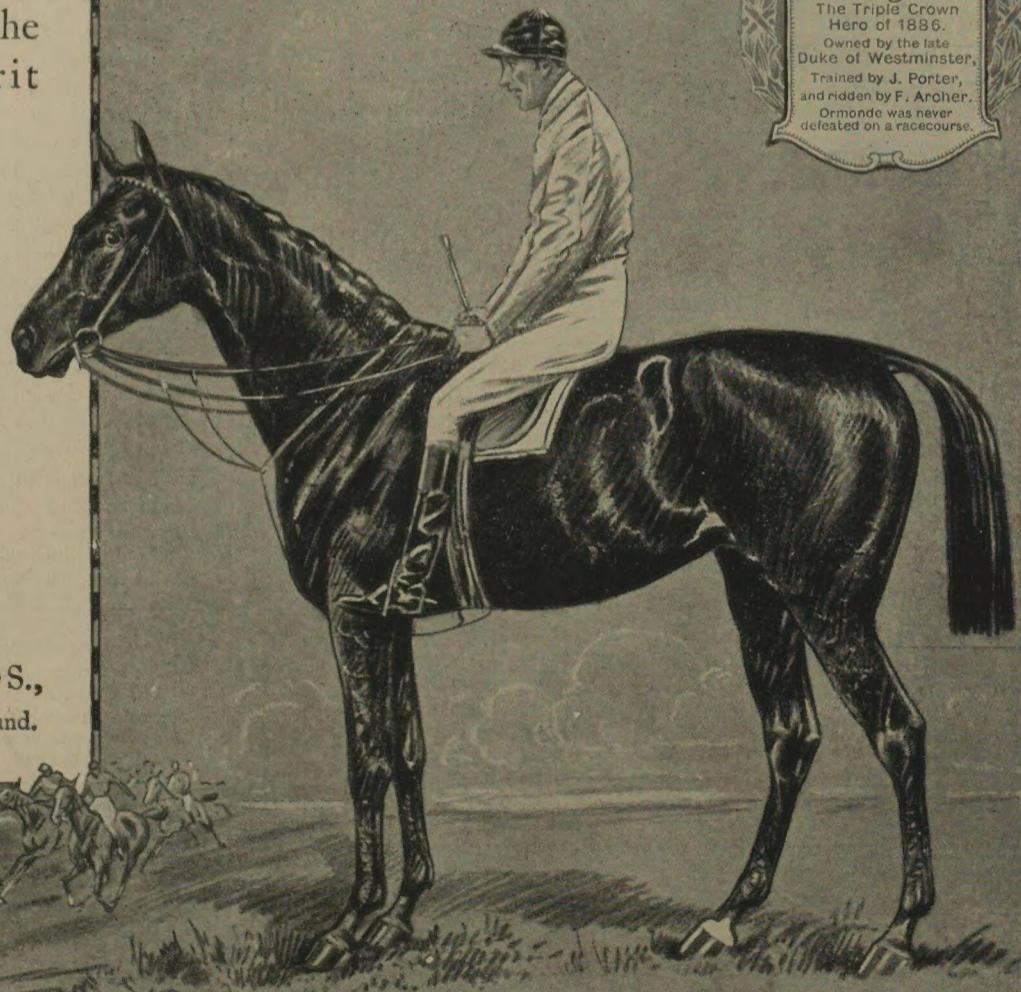
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JUNE 3, 1922.

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SENTENCED TO SEVEN YEARS' PENAL SERVITUDE: MR. HORATIO BOTTOMLEY, M.P., LEAVING THE DOCK.

At the Old Bailey on May 29, Mr. Horatio Bottomley, M.P., was sentenced to seven years' penal servitude for fraudulently converting to his own use about £150,000, subscribed to the Victory Bond Club and other clubs which he had organised. He indicated that he would appeal. The Judge (Mr. Justice Salter) said: "Horatio Bottomley, you have been rightly convicted by the jury of this long series of heartless frauds. These poor people trusted you, and you robbed them of £150,000 in ten months. The crime is aggravated by your high position, by the number and poverty of your victims, by the trust which they reposed in

you. It is aggravated by the magnitude of your frauds and by the callous effrontery by which your frauds were committed. I can see no mitigation whatever. The sentence of the Court upon you is that you be kept in penal servitude for seven years." Warders placed their hands on his shoulders and led him to the cells. The Judge is seen on the left in the background. Next to him is Sir T. Vansittart Bowater, and beyond are the City Sheriffs. On the wall above hangs the Sword of Justice which Mr. Bottomley told the jury, in his final speech of defence, "would drop from its scabbard if you give a verdict of 'Guilty.'"



By G. K. CHESTERTON.

THE newspapers and the novels are still full of a curious and rather confused controversy about young people and old people. The controversialists, with an air of no little candour and audacity, say a great deal that only amounts to saying that the young are young, and the old are not infrequently old. That is the worst of a progressive mind; it never can get any further. Progress has brought it to a standstill; it is stuck and stuffed up, as it were, with this one isolated idea of inevitable change. It amounts to no more than saying that youth is youth. But it is somehow confused with the idea that youth is truth; possibly because the words often rhyme in the verses written in albums. Now the question of when youth is truth, and when not, and why and why not, is a very interesting thing to think about, if it should ever occur to any of these people to think about it. So long as they prefer to talk about it, it is always easy to talk about an old man as if he had always been old, or about young people as if they would always be young. They are no nearer to solving the recurrent riddle of humanity, the family quarrel in so far as it does really run through all history. If the rising generation had always been wise, we should have risen to a great deal more wisdom by this time. But the rising generation very often was wise; and the real interest is in how it could be so foolish when it had been so wise. The truth is that if the conservatives do regularly and mechanically make the mistake of obstinacy and obscurantism, of which we hear so much, the reformers and innovators also regularly and mechanically make one particular mistake, of which we do not hear at all.

I believe what really happens in history is this: the old man is always wrong; and the young people are always wrong about what is wrong with him. The practical form it takes is this: that, while the old man may stand by some stupid custom, the young man always attacks it with some theory that turns out to be equally stupid. This has happened age after age; but to make it quite clear I will take an abstract and artificially simple case. Suppose there was a really barbarous and abominable law at some stage of history. Let us say that a peasant population must be restricted by every sixth child being killed or sold into slavery. I do not remember anything quite so bad as that in the past; it seems to savour more of the scientific programmes of the future. Some of the eugenists or the experts in birth-control might perhaps favour it. But there have been things nearly as bad, things at which our blood boils even in reading about them in a book. We wonder how any old men could be so vile as to defend them; we very rightly applaud the young men who called them indefensible. And we are amazed that anything so indefensible seemed so long to be indestructible. Now the real reason is rather odd.

The curious thing that happens is this. We naturally expect that the protest against that more than usually barbaric form of birth control

will be a protest of indignant instinct and the common conscience of men. We expect the infanticide to be called by its own name, which is murder at its worst; not only the brand of Cain but the brand of Herod. We expect the protest to be full of the honour of men, of the memory of mothers, of the natural love of children. But when we look closer, and learn what the rising generation really said against the rotten custom, we find something very queer indeed. We do not find the young revolutionists chiefly concerned to say: "Down with King Herod who murders babies!" What they are chiefly concerned to say, what they are passionately eager to say, is something like this: "What can be done with an old fool who has not accepted the Law of Melioristic

superiority of the sixth child, that is important and will remain. Now in fact Pooch's discovery never does remain. It always disappears after doing one good work—inspiring the young reformer to get rid of the bad and barbarous law against babies. But it cuts both ways; for it gives the old man, who has seen a good many Pooches pass away in his time, an excuse for calling the whole agitation stuff and nonsense. The old man is half ashamed of defending the old law, but he is not in the least ashamed of jeering at the new theory. And the young man always plays into his hands, by being more anxious to establish the theory than to abolish the law.

Now that has happened in history, century after century. There was horrible luxury and simony in the Church of the Renaissance; but its reformation was not the aim of the Reformation. The earnest young men were anxious to prove that Catholicism was corrupt; but much more anxious to prove that Calvinism was correct. They wanted men to admit the logic of the new system more than the anomalies of the old. So it was again at the French Revolution. When we hear of the soldiers of the young Napoleon treading out the last fires of the Spanish Inquisition, we exult, and can imagine the more eloquent and enlightened among them exulting, that torture could insult the image of God no more. But if we could hear what the more enlightened really were saying, it was probably something quite different. As like as not, they were saying that the new plan of electoral districts would establish absolute equality, or that removal of all restrictions on trade would make everybody rich, or that when there were no more kings there would be no more wars. In short, they would be chiefly excited, not about the old abuses of the sixteenth century, but about the new theories of the nineteenth century. And it is exactly those infallible certainties of the nineteenth century that have been completely falsified by the twentieth century.



SOLD FOR 8000 GUINEAS: SIR JOSHUA REYNOLDS'S PORTRAIT GROUP OF THE LADIES AMABEL AND MARY JEMIMA YORKE.

This well-known work by Sir Joshua Reynolds, painted in 1761 and since frequently exhibited and engraved, fetched the highest price (8000 guineas) at the sale at Christie's on May 26 of pictures belonging to the Baroness Lucas, the late A. B. H. Goldschmidt and others. It was inherited by Lady Lucas from the seventh Earl Cowper. The purchasers were Messrs. Thomas Agnew and Sons, of 43, Old Bond Street. The two girls were the daughters of the second Earl of Hardwicke. Lady Amabel (born in 1751) married Lord Polwarth, afterwards Baron Hume, and later became Countess de Grey in her own right. Lady Jemima (born in 1756) married the second Lord Grantham. Her eldest son became Earl Grey and Baron Lucas.

By Courtesy of Messrs. Christie, Manson and Woods, and of the Purchasers, Messrs. Thomas Agnew and Sons.

Ultimogeniture? He has not even read Pooch's book! Nothing can be done till we have compulsory instruction in the New Biology, which shows that the higher type is not evolved until the sixth child, the previous five being only embryonic experiments." In other words, the young man is not half so eager to get the wicked old man to abolish his wicked old law, because it is wicked, as he is to convince him of the final and infallible truth of some entirely new law, of which the consequences might be equally wicked. The young man is much more interested in ramming his new theory down the old man's throat than he is in tearing the other infernal infamy out of the old man's heart. He is more excited about the book than the baby. For him the bad law is a barbaric impediment that will soon disappear. It is Pooch's great discovery, of the inevitable

the singular truth that he is generally not especially grumbling at the gross oppression of the poor, at the concrete corruptions that really exist in Capitalism. What he is excited about, to the point of turning pale with passion, is the luminous clarity of Karl Marx's book. The thought that men are rich and poor he can endure; but the thought that some men are not yet convinced of the Economic Theory of History makes him foam at the mouth. In short, the young man always insists that his new nostrum and panacea shall be swallowed first, before the old man gives up his bad habits and lives a healthy life. The old man knows the new medicine is a quack medicine, having seen many such quacks; and is only too delighted with an excuse for putting off the hour of repentance, and going his own drunken, dissipated old way. That cross-purpose is largely the story of mankind.

THE 4000-GUINEA "VERMEER": A DUTCH MASTERPIECE AT AUCTION.

BY COURTESY OF MR. FRANK T. SABIN.



ATTRIBUTED TO JAN VERMEER OF DELFT AND RECENTLY SOLD FOR 4000 GUINEAS: "AN OFFICER AT AN OPEN WINDOW"—A MUCH-DISCUSSED EXAMPLE OF THE SEVENTEENTH-CENTURY DUTCH SCHOOL.

There was much discussion over the attribution of this picture to the Dutch master Jan Vermeer of Delft, and it attracted great interest when it was recently offered for sale by Messrs. Robinson, Fisher and Harding, at Willis's Rooms. Its value was vindicated by the fact that it fetched 4000 guineas, the sum paid for it by Mr. Frank T. Sabin, of 172, New Bond Street. The subject is an officer seated at an open window holding his gun, with a lady playing the virginals in the background. The artist's signature, we under-

stand, appears on the top right-hand corner of the instrument. The picture, which measures 45 in. by 32 in., was bought in 1863 by Dr. Walter Dickson, who left it to his son, the late Dr. T. H. Dickson, of Kingston-on-Thames, for whose widow it was sold. Jan Vermeer (1632-75) was one of the chiefs of the Delft Guild. His most celebrated work, "A View of Delft," is in the Museum at the Hague. His fame in modern times owes much to the researches of the late "W. Burger" (Th. Thoré).

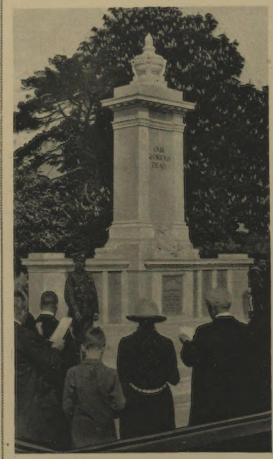
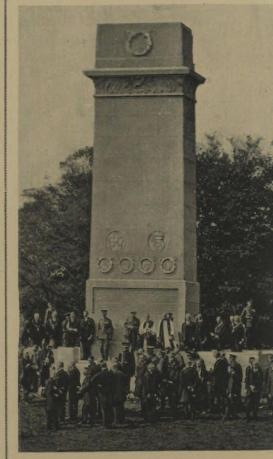
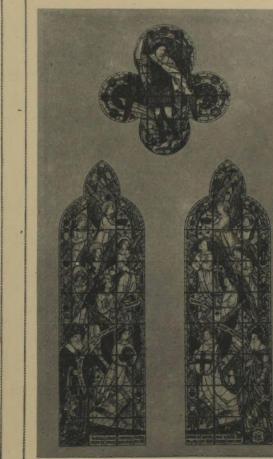
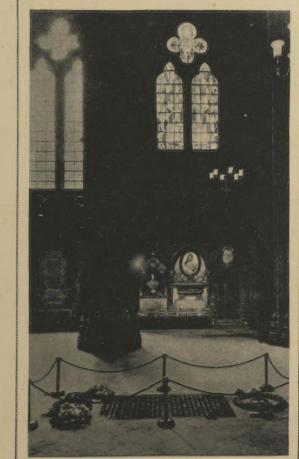
PERSONALITIES AND OCCASIONS: THE DERBY "SWEEP": BLESSING THE SEA AND THE CROPS; WAR MEMORIALS.

PHOTOGRAPHS BY SPORT AND GENERAL, TOPICAL, PHOTOPRESS,

C.N., L.N.A., TOPPING (GLASGOW), AND CENTRAL PRESS.

HEADMASTER OF CHRIST'S HOSPITAL
17 YEARS: THE LATE DR. UPCOTT.LEADER OF EGYPTIAN NATIONALISTS:
MME. ZAGHLUL.BLESSING THE CROPS AT BINSTED: AN ANNUAL ROGATION DAY CEREMONY
IN HAMPSHIRE.TO BE VISITED BY THE PRINCE OF WALES: LORD ALLENBY IN THE BRITISH
RESIDENCY GARDEN AT CAIRO, WITH A PET STORK.LEADER OF A ROUND-THE-WORLD FLIGHT: MAJOR W. T. BLAKE,
WITH HIS WIFE (RIGHT) AND CHILDREN.THE CALCUTTA DERBY "SWEEP":
MR. TOPPING, WHO DREW ST. LOUIS.SPORTSMAN AND STOCK-BREEDER:
THE LATE LORD MIDDLETON.BLESSING THE SEA AT ST. LEONARDS: A PICTURESQUE ROGATION DAY
CEREMONY ON THE ROCKS.

UNVEILED BY PRINCE HENRY (RIGHT BACK-GROUND): THE K.R.R.C. MEMORIAL, WINCHESTER.

SUBSCRIBED FOR ENTIRELY BY EMPLOYEES: THE
BIRMINGHAM TRAMWAYS' WAR MEMORIAL UNVEILED.COMMEMORATING 10,000 MEN OF CUMBERLAND AND
WESTMORLAND: A CENOTAPH UNVEILED AT CARLISLE.AFTER UNVEILING THE CANADIAN PACIFIC RAILWAY
WAR MEMORIAL, MONTREAL: LORD BYNG SPEAKING."THEY SHALL MOUNT UP WITH WINGS AS EAGLES":
A MEMORIAL WINDOW TO AIRMEN IN THE ABBEY.ABOVE THE UNKNOWN WARRIOR'S GRAVE: THE
AIRMEN'S WINDOW IN WESTMINSTER ABBEY.

The Ven. A. W. Upcott, D.D., became Headmaster of Christ's Hospital in 1902, and it was he who organised the removal of the school from Newgate Street to Horsham. On retiring in 1919, he became Rector of Brighton, Sussex, and later Archdeacon of Hastings.—Mme. Zaghlul is the wife of Zaghlul Pasha, the Egyptian Nationalist leader who was deported. She afterwards headed the movement.—The annual Rogation ceremony of blessing the crops at Binsted-with-Kingsley, Hampshire, was performed by the Rev. W. G. G. Thompson, who became Vicar in 1895.—Viscount Allenby, British High Commissioner in Egypt, is expecting the Prince of Wales in Cairo on June 10.—Major W. T. Blake, with Lieut-Colonel L. E. Broome and Captain Norman Macmillan; left Croydon Aerodrome for a flight round the world on May 24.—Mr. P. H. Topping, a London commission agent and member of Wimbledon Park Golf Club, drew the Derby favourite, St. Louis, in the Calcutta "sweep," which totals £286,000, the first prize being about £14,000.—Lord Middleton, the well-known

landowner and agriculturist, was Master of the Middleton Foxhounds for 43 years.—A war memorial to 12,824 officers and men of the King's Royal Rifle Corps was unveiled by Prince Henry at Winchester Cathedral on May 24.—The Birmingham Tramways War Memorial on their sports ground at King's Heath was erected entirely at the expense of the employees without aid from municipal funds.—The Northern Cenotaph in Rickerby Park, Carlisle, to 10,000 Cumberland and Westmorland men who fell in the war, was unveiled on May 25 by the Earl of Lonsdale.—The Canadian Pacific Railway War Memorial at Montreal, to 1100 C.P.R. employees, was unveiled by Lord Byng, Governor-General of Canada. With him in the photograph is Mr. E. W. Beatty, President of the C.P.R.—The memorial window in Westminster Abbey to officers and men of the British Flying Services was the gift of Mrs. Louis Bennett, of West Virginia, U.S.A., whose son was killed in France when serving as a pilot in the R.A.F. The window was unveiled on May 26 by the Secretary for Air, Captain F. E. Guest, M.P.

"WHERE COMMUNISM IS KNOWN AS 'EXPORT BEER'": RUSSIA TO-DAY.

PHOTOGRAPHS BY COURTESY OF M. ANDRÉ MORIZET, AUTHOR OF "CHEZ LÉNINE ET TROTSKI."



LAWN-TENNIS IN BOLSHEVIST MOSCOW: SOLDIERS LAYING OUT COURTS ON THE GRANDE PLACE OF THE KREMLIN.



FOOTBALL IN BOLSHEVIST MOSCOW: SOLDIERS PLAYING A GAME ON THE GRANDE PLACE OF THE KREMLIN.



"SECTIONS OF THE COMMUNIST PARTY—MEN, WOMEN, AND YOUNG PEOPLE IN TURN—PARADED BEFORE THE TROOPS, LED BY THEIR INSTRUCTORS": THE MARCH-PAST OF THE WOMEN'S SECTION OUTSIDE THE KREMLIN LAST JUNE, AT THE CONGRESS OF THE THIRD INTERNATIONAL.



THE SOLDIERS CRIED: 'SLOUGIM REVOLUCII' (WE SERVE THE REVOLUTION): TROTSKY REVIEWING TROOPS.



PRESIDENT OF THE SOVIET REPUBLIC: KALININ (WITH SPECTACLES AND CIGARETTE) TALKING TO RUSSIAN PEASANTS.

The scene shown in the central photograph may doubtless be taken as typical of the "great demonstrations in Russia" on May 1, which Mr. Lloyd George referred to in his speech in Parliament on May 25 as having influenced the Bolshevik delegates at Genoa. "The vast majority of the Russian people," he said then, "are more individualist than the people of this country, and you have that paradox of a Communist Government speaking in the name of an individualist population, where Communism is known as 'export beer.'" Trotsky's

salute to the Red soldiers, and their reply, is described by M. André Morizet in his book, "Chez Lénine et Trotski," which tells also of the character and functions of Kalinin, President of the Soviet Republic. Nominally Lenin's superior, in practice Kalinin leaves all to him and has constituted himself a kind of general arbitrator, going about the country and settling local disputes. He is a countryman, mayor of his village, but has spent 18 years in a Petrograd factory, so he is a useful mediator between artisans and peasants.

CHIEF OF RUSSIA'S "UNCHALLENGED MASTERS": AN INFORMAL "SNAP."

FROM AN ILLUSTRATION IN "CHEZ LÉNINE ET TROTSKI," BY ANDRÉ MORIZET. BY COURTESY OF THE AUTHOR.



"SITTING ON THE STEPS OF THE TRIBUNE, LISTENING TO THE SPEECH OF LAZZARI, THE ITALIAN, AND TAKING NOTES FOR HIS REPLY": LENIN "SNAPPED" AT A CONGRESS IN MOSCOW.

Mr. Lloyd George described the Bolshevik delegates as "men who represent the unchallenged masters, for the time being," of the fate of Russia. Of those "masters," Lenin is actually, if not nominally, the chief and moving spirit. His official position is President of the College of Commissars of the People, and technically he is a subordinate of Kalinin, President of the Central Committee of the Soviet Republic, of whom a photograph is given opposite. "Lenin," writes M. Morizet in the book there mentioned, "is not 'static' but 'dynamic.' The

photographs of him, when posed, give no idea of his face, and I have only seen one that resembles him, or recalls him to me in the least. That is the one which I reproduce at the beginning of this book. A photographer 'snapped' him, unawares, sitting on the steps of the tribune, listening to the speech of Lazzari, the Italian 'dissident,' and taking notes in order to reply to him. That is Lenin; but Lenin in repose—it is not he." The occasion was a Congress of the Third International in Moscow last year.

AIDED BY THE COMÉDIE FRANÇAISE: RHEIMS CATHEDRAL RESTORATION.

PHOTOGRAPHS SUPPLIED BY M. ANTONY-THOURET, TREASURER OF THE SOCIÉTÉ DES AMIS DE LA CATHÉDRALE DE REIMS.



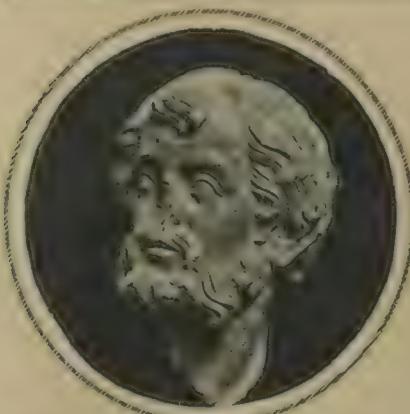
RECENTLY BOUGHT BACK FROM A COLLECTOR: THE COMPANION OF ST. NICASE, CALLED THE "ANGEL OF THE SMILE."



A VICTIM OF THE GERMAN BOMBARDMENT: THE HEAD OF BATHSHEBA, FROM THE DAVID AND BATHSHEBA GROUP ON RHEIMS CATHEDRAL.



APPARENTLY "GUILLOTINED" AS AN EFFIGY OF LOUIS XVI. IN 1793: THE HEAD OF A STATUE OF KING LOTHAIR FOUND IN THE CHURCH OF ST. REMI.



GIVEN BY AN ENGLISHMAN WHO BOUGHT IT IN ROME: A PROPHET.

BOUGHT BACK FROM A COLLECTOR: AN UNIDENTIFIED HEAD.

THE FAMOUS "SOURIRE DE RHEIMS" (SMILE OF RHEIMS): A HEAD BY THE SAME SCULPTOR AS THE COMPANION OF ST. NICASE—FROM RHEIMS CATHEDRAL.

It was partly to help the restoration of Rheims Cathedral that the full company of the Comédie Française came to London, as mentioned in our last number, to give special performances at His Majesty's on May 28 and 29. In connection with the restoration, an appeal has been issued by M. Maurice Barrès, of the Académie Française, to all collectors and others who may possess stones or pieces of sculpture from the Cathedral, or know of their whereabouts, to return them so that they may be replaced. During the German bombardment and the fire which it caused on September 19, 1914, many heads and other precious fragments of sculpture were strewn

on the ground, at the mercy of anyone who chose to pick them up. The Société des Amis de la Cathédrale de Reims (10, Rue Coetlogon, Paris), to which communications on the subject should be addressed, has recently recovered several heads. Some have had to be bought back from their owners. One had found its way to Rome, and was bought there by an English resident, Mr. Marshall, who presented it to Rheims Cathedral. The head of King Lothair was found in the Church of St. Remi, with a stone inscribed: "21 Janvier, 1793—Louis XVI.," indicating that revolutionaries had guillotined a statue of King Lothair as an effigy of Louis XVI.

AN APPROACHING PLANET: MARS—ITS SOUTH POLE AND ITS PROBLEMS.

ILLUSTRATIONS SUPPLIED BY SCRIVEN BOLTON, F.R.A.S. (SEE ARTICLE ON PAGE 838.)



HAS MARS ICE, SNOW, WATER, AND INHABITANTS?—AN IMAGINARY LANDSCAPE OF THE MARTIAN SOUTH POLE AND PHOTOGRAPHS OF THE PLANET (ABOVE) TO COMPARE WITH VIEWS OF THE EARTH'S SOUTH POLE (BELOW).

On June 18 Mars will be nearer the Earth than ever during the last twelve years. Mr. Scriven Bolton, who discusses its problems on a later page, writes: "In the accompanying illustration an analogy is drawn between the existing polar conditions of Mars and the Earth. The first thing which strikes one when looking at the planet in a large telescope is the brilliant white cap at each pole. In the above pictures, the Martian S. Pole is tilted earthwards, giving a clear view of that

region. A comparison with the terrestrial S. Pole reveals an astonishing analogy. The terrestrial pictures are photographs of a globe; the landscape is a photograph of a model. Inset (upper half) are nine of the most trustworthy pictures of Mars yet obtained, from photographs taken with the 60-inch reflector at Mount Wilson; the 40-in. refractor of the Yerkes Observatory; the 24-in. refractor of the Lowell Observatory; and the visual observations of M. Antoniadi, and others."

ALMOST AS 1900 YEARS AGO: OSTIA RIVALLING POMPEII.

By PROFESSOR FEDERICO HALBHERR, the Distinguished Archaeologist, of the Italian Department of Antiquities.

ANCIENT Ostia is again the theatre of important archaeological discoveries. Prosecuting its excavations there, the Roman Department of Antiquities, under the direction of Professor Paribeni, has succeeded in clearing almost entirely the surroundings of the Forum, those of the Temple of Vulcan, or Capitol, and a great part of the *Decumanus Maximus*, which is now unearthed to the extent of about three-quarters of a mile, both inside and outside the city. Remains of a new temple, behind that of Vulcan, and new buildings and shops all around have been brought to light; while at the same time the houses previously found here in the very centre of the town have been consolidated and patiently restored, the fragments of walls and the architectural pieces, which were found lying on the ground, being replaced in their original positions.

By these works we are finally enabled to see and admire in its original aspect a ward of an ancient Roman city of imperial times; we may say a quarter of Rome itself, as Ostia was nothing else than the commercial suburb of the capital. Many buildings which were buried under a stratum of sand and mud, are now rising again in the open air up to the level of the upper storeys, with their windows and balustrades still preserved; and long rows of houses with large shops and stores have become visible on both sides of the streets, almost as they were nineteen centuries ago.

We had occasion to point out in a preceding article in *The Illustrated London News* (July 3, 1920) the great difference between the Pompeian and the Ostian dwellings. The present excavations have revealed this fact once more. The Pompeian house keeps its peculiar Hellenistic character: it is the charming Graeco-Oscan home, designed for a Southern climate, opening its peristyles and courts to the bright Campanian sky, and provided with all the improvements of comfort and the luxuries of art and elegance. Ostia, on the contrary, represents a riverside and marine town, the emporium of a great metropolis, needing houses not tasteful and elegant, but large and strongly built, adapted to a more rigorous climate, proof against damp and mist, and more suited for stores than for people. Life meant ease, gaiety, and pleasure in the Epicurean Vesuvian city; but at Ostia it was all rush and business, as in most

commercial seaports of to-day. Nowhere, indeed, on ancient sites, have houses been discovered of such a modern type as here. Their plan and aspect approaches that of the ordinary buildings

in mediæval towns of central Italy: several of them can even be taken as the forerunners of the house of the Italian Renaissance. Most characteristic in this respect are the porticos in front of some houses, and the remains of galleries running over the entresol on the façades of others. A great building shows, between the two large doors of its court, a pretty little *lararium* of almost the same shape as that of the well-known *tabernacoli* in the mediæval and modern Tuscan cities, where, instead of images of Lares, we find pictures of saints or costly terra-cottas of Luca della Robbia. Still more modern looks the long two-storeyed edifice (shown below), pierced by wide openings and windows overlooking a large planted courtyard, probably a great lodging-house or a commercial agency, with rooms and offices in the upper storey, and capacious storehouses on the ground floor, built, we might say, rather in American than in ancient Roman style.

From the Ostian diggings we obtain but little information about the furniture of the homes, since the abandonment of the town took place, not suddenly, as at Pompeii, but gradually; and the succeeding incursions of the Saracens wasted and plundered everything in it. But in the streets and squares, as also in the temples and other public buildings, not a few works of art were left in place, numbers of which have been recovered, and others are to be expected from the excavations. Amongst the former is the colossal group of Commodus and Crispina, represented as Mars and Venus, lately brought into the Museum of the Diocletian Thermæ, together with some other statues already known to archaeologists. To these we must add now a new and very fine work of sculpture which was found in pieces near one of the gates, in a heap of marble and stone destined for the limekiln, but which fortunately escaped destruction. By putting together the fragments in the same museum, an almost complete statue has been reconstructed, of Greek style but Roman workmanship, reproducing a Greek goddess in Amazon costume. According to Dr. Calza, the able supervisor and illustrator of the excavations at Ostia, we have here, as in the above-mentioned group, a portrait: that of a young lady or a princess of the Julio-Claudian family, represented as Diana, from a model of the Praxitelic School. (See adjoining photograph.)



ANCIENT ROMAN PORTRAIT SCULPTURE IN MYTHICAL COSTUME: A MEMBER OF THE IMPERIAL FAMILY AS DIANA—ONE OF THE FINEST STATUES FOUND (IN FRAGMENTS) AT OSTIA.



WITH A COLOSSAL STATUE OF JUPITER AT THE FAR END: THE COURTYARD OF A GREAT BUILDING OF ANCIENT OSTIA. RESTORED AND REPLANTED ALMOST AS IT WAS NINETEEN CENTURIES AGO.

Photographs by the Italian Department of Antiquities; supplied by Professor Federico Halbherr.

A BUSTLING SEAPORT UNDER THE CÆSARS: OSTIA—MASSIVE AND MODERN.

PHOTOGRAPHS BY THE ITALIAN DEPARTMENT OF ANTIQUITIES; SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



"NOWHERE ON ANCIENT SITES HAVE HOUSES BEEN DISCOVERED OF SUCH MODERN TYPE": A PORTICOED BUILDING AT OSTIA.



THE BEST-PRESERVED TAVERN FOUND AT OSTIA: MARBLE SHELVES, WALL PAINTINGS, REPOSITORY, AND HEARTH.



THE CENTRE OF ANCIENT OSTIA'S CIVIC AND RELIGIOUS LIFE: THE TEMPLE OF VULCAN, OR CAPITOL, WITH ITS IMMENSELY STRONG WALLS, AT THE BACK OF WHICH THE REMAINS OF ANOTHER TEMPLE HAVE BEEN RECENTLY DISCOVERED.



RESTORED ALMOST AS THEY WERE 1900 YEARS AGO: ANCIENT ROMAN HOUSES AT OSTIA REBUILT FROM FALLEN FRAGMENTS.



WITH A LARARIUM (OR SHRINE FOR HOUSEHOLD GODS) IN THE WALL BETWEEN TWO DOORS: THE INNER COURT OF A HOUSE.

Ostia, the "Liverpool" of ancient Rome, has been so fully excavated from the alluvial deposits at the mouth of the Tiber, and restored almost to its original condition by rebuilding with fallen fragments, that it now rivals Pompeii as a complete example of a Roman town. But, as Professor Halbherr points out in his article opposite, there is a marked contrast between the two; for while Pompeii was a place of ease and luxury, Ostia was a great seaport and emporium full of bustling activity. Moreover, the architecture of Ostia, with its immensely thick walls, is very different from the Pompeian style, partly owing to the more rigorous

climate, and partly to the commercial character of the buildings. Nowhere else have ancient houses been discovered of such a "modern" type. In the photograph of the tavern, the paintings seen on the wall represent (on the right) two suspended moon-fishes, and (on the left) a plate of vegetables. We may add that illustrations of the earlier excavations at Ostia, with an article by Professor Halbherr, appeared in our issue of July 3, 1920, and a general view from the air in that of December 6, 1919. The upper and lower left-hand photographs above show houses in what is called the Street of Overhanging Galleries.

BEFORE A GALLERY OF 20,000: MR. ERNEST HOLDERNESS

PHOTOGRAPHS BY



HOLE	YARDS
I	330
II	118
3 THE CARDINAL	492
4	377
5 HIMALAYAS OUT	196
6 ELYSIAN FIELDS	357
7	453
8	436
9	485
GUTWARD	3224

HOLE	YARDS
10 HIMALAYAS HOME	510
II	190
12	303
13 SEA HEADING	440
14 GOOSE DUBBS	337
15	385
16 CARDINAL BACK	233
17 THE ALPS	383
18	279
HOMEWARDS	3220

TOTAL = 6444 YARDS



THE SCENE OF THE STRUGGLE FOR THE AMATEUR CHAMPIONSHIP THIS YEAR: A PLAN OF PRESTWICK GOLF COURSE.



AFTER THE PRESENTATION OF THE CUP: MR. E. W. E. HOLDERNESS MAKES HIS SPEECH.



SHOWING THE RECORD CROWD: THE TENSE MOMENT AT THE

WINS THE AMATEUR GOLF CHAMPIONSHIP BY ONE HOLE.

G.P.A. AND S. AND G.



DRIVING OFF AT THE FOURTEENTH TEE: MR. E. W. E. HOLDERNESS, THE NEW AMATEUR CHAMPION.



WITH HIS MOTHER, LADY HOLDERNESS, WIFE OF SIR THOMAS HOLDERNESS: MR. E. W. E. HOLDERNESS.

A GREAT STYLIST WHO LEARNED HIS GOLF AT DORNOCH
MR. E. W. E. HOLDERNESS (WALTON HEATH)

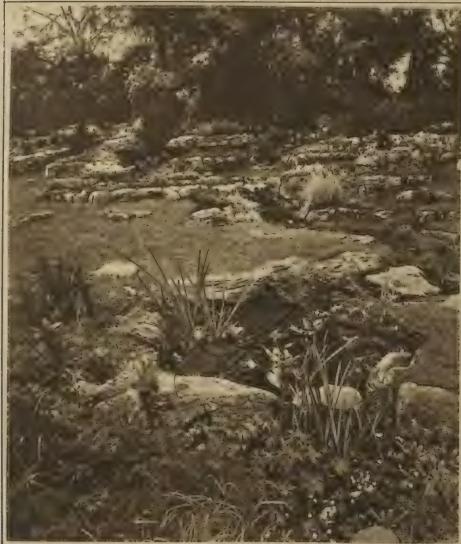
SEVENTEENTH HOLE, WHICH MR. CAVEN WON—MR. CAVEN PUTTING.

The Amateur Golf Championship, at Prestwick, ended with an Anglo-Scottish match, in which Mr. E. W. E. Holderness (Walton Heath) defeated Mr. John Caven (Cochrane Castle) by one hole. Mr. Caven is the young Scotsman whose fine play surprised everyone in the Championship. He is a book-keeper in an engineering firm at Johnstone, near Paisley, and only took to golf recently. Mr. Holderness is the only son of Sir Thomas Holderness, formerly of the Indian Civil Service, and from 1912-19 Permanent Under-Secretary of State, India Office; was born at Lahore; is 32 years of age, and learnt his golf at Dornoch as a boy. He is now in the Home Office. He has for some time been recognised as one of the stylists of golf, and for three years in succession he has won the Oxford and Cambridge Society's annual tournament, but his victory in the Amateur Championship may be termed his first big performance in golf. Some 20,000 people were

present, and the spectators were the best-behaved crowd imaginable, although the excitement which reigned during the match was tremendous, as may be imagined from the fact that one of the finalists was a representative of the Scottish people, living only 30 miles from Prestwick. Although, once or twice, native human nature could not be restrained from applauding when fortune favoured Caven by a missed putt from Holderness, the crowd was always well in hand, and the referee had only once to appeal for order. That was at the twelfth hole in the second round. Mr. Caven made a lion-hearted fight, as, though Mr. Holderness was two up and two to play, the Scotsman won the seventeenth, and his opponent had to get down a putt of three yards to win the Championship! Such a match, with such a finish, was a memorable event in the history of golf.

AN ART UNKNOWN TO BACON: ROCK-GARDENING

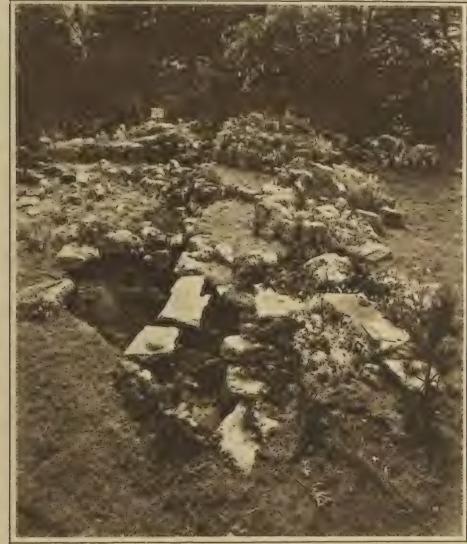
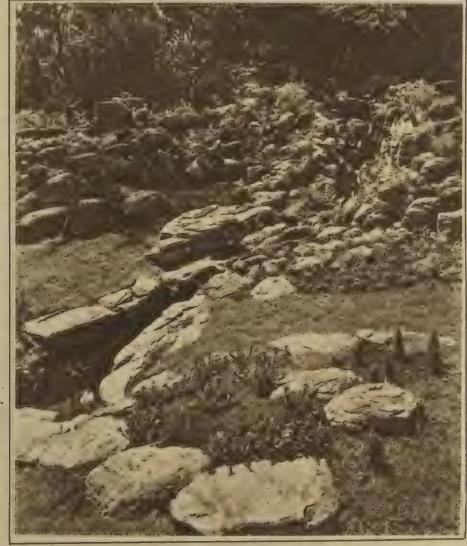
PHOTOGRAPHS TAKEN SPECIALLY FOR "THE ILLUSTRATED

AWARDED THE CUP FOR THE BEST ROCK-GARDEN AT THE CHELSEA FLOWER SHOW:
THE ALPINE GARDEN EXHIBITED BY MESSRS. PULHAM AND SONS.SHOWING THE NAMES OF THE VARIOUS FLOWERS AND PLANTS IN MESSRS. PULHAM'S
ROCK-GARDEN: A KEY TO THE ADJOINING PHOTOGRAPH.ONE OF THE ROCK-GARDENS AT THE ROYAL HORTICULTURAL SOCIETY'S SPRING SHOW
AT CHELSEA: THE EXHIBIT OF MESSRS. HODSON.SHOWING THE NAMES OF THE VARIOUS FLOWERS AND PLANTS IN MESSRS. HODSON'S
ROCK-GARDEN: A KEY TO THE ADJOINING PHOTOGRAPH.

The art of rock-gardening, which has developed so much of late years, was represented by some beautiful examples at the Chelsea Flower Show, the great Spring Exhibition of the Royal Horticultural Society held on May 23, 24, and 25 in the grounds of the Royal Hospital at Chelsea. Rock-gardening, as a separate branch of horticulture, is of comparatively modern growth. It still awaits its poet, and there is no mention of it in the older prose, such as Bacon's famous essay on "the purest of human pleasures," though later essayists no doubt have treated it. At the Chelsea Show this year the "Daily Graphic" Cup

CHELSEA SHOW EXAMPLES; AND "KEYS" TO THEM.

"LONDON NEWS." KEY DRAWINGS BY W. B. ROBINSON.

SHOWING THE NAMES OF THE VARIOUS FLOWERS AND PLANTS IN MESSRS.
TUCKER'S ROCK-GARDEN: A KEY TO THE ADJOINING PHOTOGRAPH.AWARDED A GOLD MEDAL: THE ROCK-GARDEN OF MESSRS. R. TUCKER AND SONS, WHO
WOULD HAVE RECEIVED THE CUP IF THEY HAD NOT WON IT LAST YEAR.SHOWING THE NAMES OF THE VARIOUS FLOWERS AND PLANTS IN MESSRS.
WHITELEGG'S ROCK-GARDEN: A KEY TO THE ADJOINING PHOTOGRAPH.AWARDED A LARGE SILVER CUP AT THE CHELSEA FLOWER SHOW: THE ROCK-GARDEN
EXHIBITED BY MESSRS. G. G. WHITELEGG AND CO.

for the best rock-garden was awarded to Messrs. Pulham and Sons, of Newman Street, W., but it would have gone to Messrs. R. Tucker and Sons, of Oxford, had they not won it last year. Messrs. Tucker received a gold medal and special congratulations of the Council. Large silver cups for rock-gardens were given to Messrs. G. G. Whitelegg and Co., of Chislehurst and Orpington, and to Mr. B. H. B. Symons-Jeune. In the rock-gardens here illustrated, limestone was the stone used, except in that of Messrs. Hodson, who employed Derbyshire grit.

THE WORLD OF MUSIC.

By W. J. TURNER.

WORDS AND MUSIC.

MR. ARNOLD BENNETT has been writing on the British National Opera Company's productions at Covent Garden this season, and he rightly declares that it is a great feat for an enterprise new to London to produce five grand operas in the opening week of its season. Everyone, he says, who has any practical acquaintance with the stage knows that to produce even a single play, without music, "amounts to a miracle," yet here we have the B.N.O.C. producing five operas in five nights—any single opera demanding about one hundred times as much work as any one play—and producing them "incomparably better than nine performances out of ten at the Paris Opéra."

The B.N.O.C. deserves this tribute. In the whole of the first cycle of the "Ring," which is notoriously the most cumbersome and complicated as well as the longest quartet of operas in existence, the stage management was well above the average standard. There were no delays, and there was only one serious mistake. This was in "The Valkyrie" during the duet between Siegmund and Sieglinde, when the doors which have to draw apart and reveal the woods outside in all the leafy beauty of spring were opened too soon. In the second act of "The Valkyrie" a large scenic rock crashed to the ground just as Hunding (Mr. Robert Radford) was retiring from his duel with Siegmund. This, however, added to the impressiveness of an extremely well stage-managed scene. In "Siegfried" the dragon was one of the best specimens of stage-dragons I have ever seen; he opened his mouth very realistically in rhythm with his speech, and sent up clouds of steam at appropriate intervals; when wounded he retired a little into his cave—as far, indeed, as his strength would permit—and died rolling on his side in the most natural manner. The beautiful forest scene was set off by an exceptionally good Siegfried in Mr. Arthur Jordan, who sang better than most Wagnerian tenors sing. In the next scene there was one unlucky accident. When Wotan bars Siegfried's way, the hero draws his sword and shatters Wotan's spear, but on this occasion the spear remained intact.

In "The Twilight of the Gods" there were no mishaps, in spite of Brunnhilde's charger Grane being impersonated by a real horse. On the other

penetrating criticism of society; but although, no doubt, Wagner, if he could have read "The Perfect Wagnerite," would have applauded it—as he applauded the prose explanations which the poet Baudelaire wrote in praise of his music, and would have taken to himself all the credit for the ideas expressed in it—I have nevertheless little doubt that it would have been new to him. The fact is that it is foolish to attempt to criticise an operatic libretto from literary standards, for they simply do not apply. Of all the hundreds of thousands who have enjoyed "The Magic Flute," I don't suppose more than a few hundred have ever known what it was all about, or have ever wanted to know. I do not think the ignorance of the great majority has been in any way a disadvantage. The finest music requires no words to assist it; words are, in fact, totally irrelevant even in opera. Even Handel did not scruple to take airs he had composed for operas and use them in "sacred" oratorios to words taken from religious works, like the Bible. Of most of Mozart's greatest music it is impossible to say whether it is grave or gay. It can be either, according to one's mood. That is, however, another and a quite peculiar quality;

Perhaps the best operatic libretto is "Carmen," although personally I prefer the libretto of Mozart's "Don Juan," for it really gives the composer more scope, and is far more amusing. I think a great

proportion of English opera-goers, as distinct from the really musical public, are more strongly influenced by the libretto than the music. If this were not so, it would be difficult to account for the success of such an opera as "Louise," which has none of the facile sentimental melodiousness of Puccini's operas.

Now, it must be granted, in spite of what I have said about the comparative unimportance of the libretto in opera, that Wagner's "Ring" gains enormously if we understand everything that is going on upon the stage. I know this from experience, for in my early fanaticism for pure or "absolute" music, I simply would not read anything about the "Ring" before I heard it. I do not like having to admit that a knowledge of the action improves the music. It is an interesting subject for discussion, but I have not the space to deal with it here. I will only say that, speaking from

the purely musical point of view, it cannot be admitted that the words make any difference to the music whatsoever. Music is a separate and self-contained art, and words can give no more significance to music than verses of poetry can give to sculpture. A sculptor might model a figure of a man, and call it "John the Baptist," but all its merits as a piece of sculpture exist in it before we know its name, and if any virtue is added to it when we know its name, it is an interest of association; it is not an artistic interest.

The reaction against Wagner is very similar to the reaction against Rodin, who is the Wagner of sculpture; and the case against Wagner has still to be put; but I fear it may have to be admitted that he is the Rodin and not the Michaelangelo of music.



MEMBERS OF THE BRITISH OPERA COMPANY NOW APPEARING AT COVENT GARDEN: MISS EDITH CLEGG, MR. AYLMER BUESST, MISS MITCHELL,

MR. PERCY HEMMING, AND MISS ANNA LINDSEY (LEFT TO RIGHT).

Miss Edith Clegg has appeared as Magdalene in "The Mastersingers" and other operas. Mr. Buesst is one of the conductors at the present Covent Garden season; Miss Mitchell took the part of one of the Genii in "The Magic Flute"; Mr. Percy Hemming has sung Amfortas in "Parsifal," and Miss Anna Lindsey was Freia in "Rheingold."

Photograph by Sydney J. Loeb.

hand, the final scene in which Brunnhilde has the funeral pyre built and plunges into it upon her horse was not well done. The pyre itself was kept off stage, and so the great dramatic effect of this scene, which it ought to be quite possible to stage-manage, was lost. Of course, the *prima donna* who could leap upon a horse's back is hard to find, and it would certainly not do to have Brunnhilde lifted on the horse by half-a-dozen men.

Everyone pretends to be dissatisfied with the libretto of "The Magic Flute," and indeed there is hardly a single operatic libretto which has given any satisfaction to literary men. Mr. Shaw, of course, once wrote a most brilliant and witty book on Wagner's four poetic dramas which comprise the "Ring," proving them to contain the most

"pretentious"; neither is it bad because it has a scene in a chapel and is what we call "religious." It is not, of course, a bad opera at all except by comparison with the very greatest operas that have ever been written—such operas, for example, as "Tristan and Isolde," "The Mastersingers," the "Ring," Mozart's "Don Juan" and "Magic Flute"; but we have only to compare the imitation, ornate, sham ecclesiasticism of the music of "Parsifal" with the simple, profoundly religious music of Mozart's "Temple of Zoroaster" (or Sarastro) in "The Magic Flute" to see the difference between elaborate tinsel and real gold. Wagner was a tremendous genius, one of the very greatest the world has ever known, but "Parsifal" did not fulfil the promise of "Lohengrin."



PRODUCER OF "THE BEGGAR'S OPERA," AT THE LYRIC, HAMMERSMITH: MR. NIGEL PLAYFAIR.

It is to Mr. Playfair that we owe the present production of "The Beggar's Opera," which will celebrate its second anniversary on Monday, June 5. It was originally intended to let the opera have a month's run; but so great was its success that it has been played continuously ever since

June 5, 1920.—[Photograph by Sydney J. Loeb.]



A NEW BRUNNHILDE WHO HAS MADE A GREAT HIT: MISS FLORENCE AUSTRAL.

Miss Austral made her début on the operatic stage in the part of Brunnhilde in the "Valkyrie" and won instant success. She is only 28, and comes from Australia.

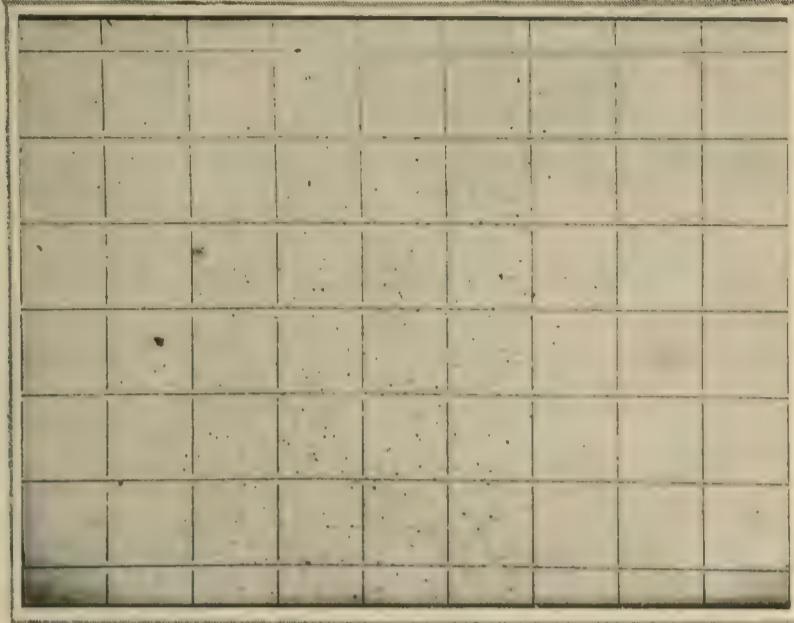
Photograph by Sydney J. Loeb.

AIR DUST—RECORDS: A NEW WEAPON AGAINST SMOKE AND FOG.

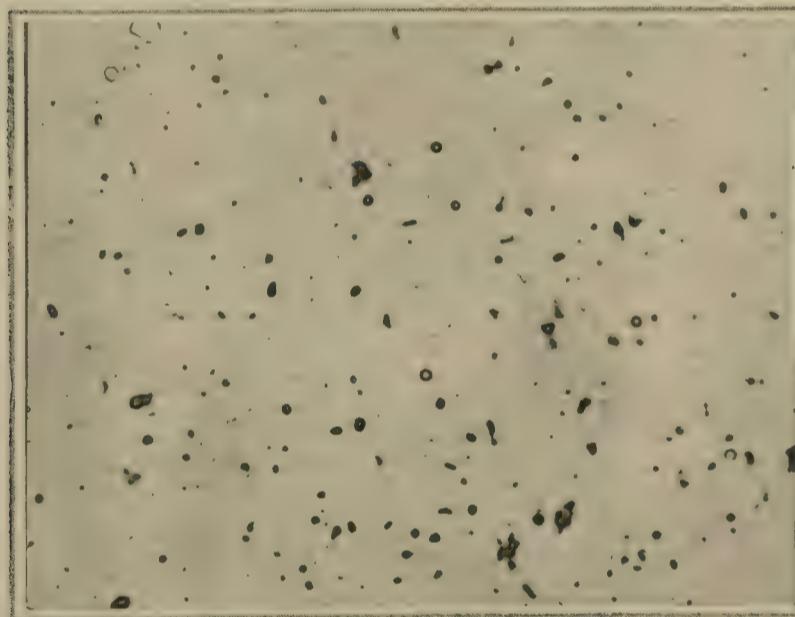
BY COURTESY OF DR. J. S. OWENS, M.D., A.M.I.C.E., F.G.S., F.R.S.I., SUPERINTENDENT, ADVISORY COMMITTEE ON ATMOSPHERIC POLLUTION, AIR MINISTRY METEOROLOGICAL OFFICE.
PHOTOGRAPHS BY G. M. WATSON AND CO. LTD AND GENERAL.



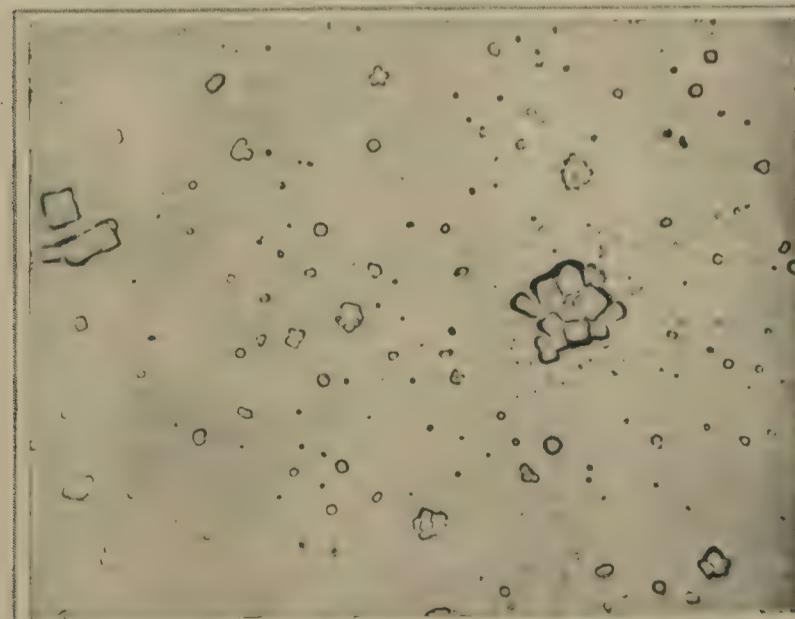
DUST BLOWN ACROSS THE NORTH SEA: (MAGNIFIED 1000 DIAMETERS. EACH MM. OF RECORD CONTAINS DUST FROM 1000 CC. OF AIR).



A LONDON FOG RECORD LAST NOVEMBER (MAGNIFICATION, ABOUT 250 DIAMETERS)—SHOWING SQUARES IN EYE-PIECE FOR COUNTING PARTICLES.

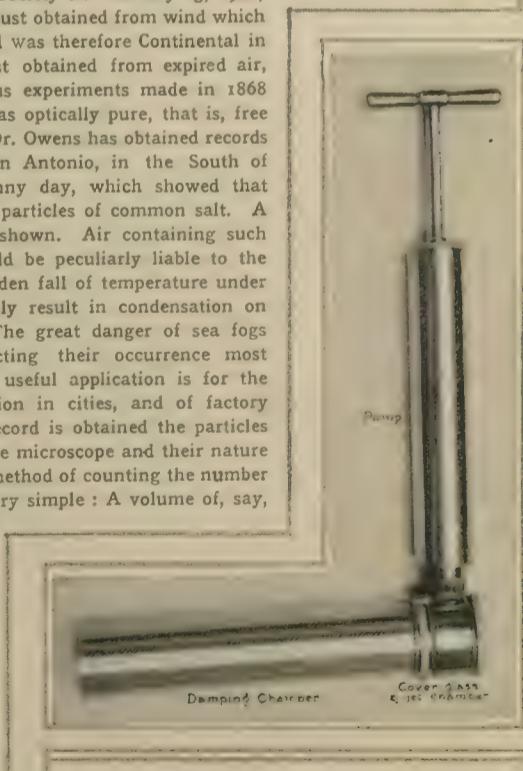


LONDON DUST (N. WIND): MOSTLY SPHERICAL PARTICLES (MAGNIFICATION 2000 DIAMETERS. EACH MM. CONTAINS DUST FROM 5 CC. OF AIR).



SALT CRYSTALS THAT FORMED HAZE: A RECORD IN PORTUGAL (MAG. 1000 DIAM. EACH MM. CONTAINS DUST FROM 500 CC. OF AIR).

THE apparatus here illustrated, invented by Dr. J. S. Owens, of the Meteorological Office of the Air Ministry, has opened up a new field for enquiry into atmospheric dust, and makes it possible to obtain information hitherto hidden as to its nature and quantity. The instrument is curiously simple, and depends for its action upon the following principle: When air which contains dust and a sufficient amount of water, in the form of vapour, has its pressure suddenly reduced, there is a fall of temperature and a condensation of moisture upon the dust. If the dust particles thus enveloped in moisture be brought into contact with a glass surface and the moisture evaporated, the dust will adhere. In the instrument this result is brought about by causing a fine, ribbon-shaped jet of air to strike a microscope cover-glass, placed above a slot-shaped opening forming the jet. The air is drawn by a pump through a damping chamber before entering the slot, and the velocity in the jet, which is about 600 miles per hour, results in a fall of pressure and a condensation of water from the air on the dust. The air is then deflected sideways, and the dust, which cannot turn the corner, strikes the glass; the velocity then falls, the pressure and temperature rise, resulting in the water being evaporated and the dust left sticking to the glass. The instrument consists of three main parts: The slot forming the jet, with a seating for the cover-glass and plug for holding the latter in place; the damping chamber lined with damp paper; and the pump attached to the apparatus, for drawing air through the damping chamber and the jet. The record obtained consists of a linear deposit of dust on the cover-glass the same length as the slot, which is usually 10 mm. long and 0.1 mm. wide. This can be mounted on a microscope slip and examined, or kept for reference and future comparison. Dr. Owens described this instrument fully in a paper read before the Royal Society on February 23, 1922, when he exhibited samples of dust obtained from wind which had crossed the North Sea, and was therefore Continental in origin. He also showed dust obtained from expired air, which, since Tyndall's famous experiments made in 1868 and 1869, had been regarded as optically pure, that is, free from all dust. More recently Dr. Owens has obtained records of haze in Villa Real de San Antonio, in the South of Portugal, on a hot, dry, sunny day, which showed that the haze consisted entirely of particles of common salt. A photograph of this record is shown. Air containing such numbers of salt crystals would be peculiarly liable to the formation of fogs, since a sudden fall of temperature under such conditions would probably result in condensation on the salt particles and fog. The great danger of sea fogs makes any means of predicting their occurrence most valuable. Perhaps the most useful application is for the examination of smoke pollution in cities, and of factory and mine dust. When the record is obtained the particles of dust can be placed under the microscope and their nature and number examined. The method of counting the number of particles per cc. of air is very simple: A volume of, say, 50 cc. of air is drawn through the jet, and the number of particles of dust counted microscopically, by means of an eye-piece micrometer ruled in squares; the total number divided by 50 gives the number per cc. In London, during a smoke fog on Sunday, January 22 last, the number [Continued below.]



TO BE USED IN 12 COUNTRIES: DR. OWENS' NEW APPARATUS FOR DUST EXAMINATION.

Continued.

of smoke particles per cc. amounted to 21,800, the average diameter of which was unusually large, being 0.85 of a micron, a micron being 1-1000th of a millimetre or 1-25,400th of an inch. This was a bad fog. The number of particles during an ordinary winter's day in London, without fog, would be about 6000 per cc., and these would average in diameter 0.5 micron, but the number falls much below this in the summer when the domestic fires are out. The number of particles

per cc. in the air of London on Tuesday, May 23, last was 1400. At the recent International Conference on Geodesics and Geophysics held in Rome, the Meteorology Section, under the chairmanship of Sir Napier Shaw, voted a sum sufficient to provide about twelve of these instruments for distribution to different countries, so as to obtain information from widely separated sources on the condition of the atmosphere as regards suspended impurity.



THE DERBY OF 1922: THE FINISH—CAPTAIN CUTTLE FIRST; TAMAR SECOND; CRAIGANGOWER THIRD.

It is a commonplace to say that the Derby aroused intense interest and attracted an enormous crowd. It always does, but this year it did so more than ever, perhaps, owing to greater uncertainty than usual as to the horse that was likely to win. As the event proved, neither of those that had been chiefly fancied—Lord Queenborough's St. Louis, the favourite, or Mr. S. B. Joel's Pondoland, also at one time the favourite—succeeded in getting a place. The winner was Lord Woollavington's Captain Cuttle (S. Donoghue up); with Lord Astor's Tamar (F. Bullock up) second, and Mr. Barclay Walker's Craigangower (M. Beary up), third.

The fine weather, more like August than May as regards temperature, tended to increase the number of people who poured into Epsom, by train and car. Motors predominated on the road, and horse-drawn vehicles were few and far between. The King and Queen were present on the course, accompanied by the Duke of York and Prince Henry, Princess Mary and Viscount Lascelles, and the Duke of Connaught. Their Majesties, with the two Princes, drove from Buckingham Palace to Victoria, where they met the rest of the Royal party and travelled to Epsom by special train.

The Best of the Book

AUTO-SUGGESTION "CURSES"—AND OTHER MATTERS: BANTU BELIEFS AND MAGIC.*

THE Bantu—"with particular reference to the Kikuyu and Kamba tribes of Kenya Colony"—live in a welter of worship; or, to be more precise, in a world that is a blend of beliefs inherited and cultivated.

Charmis are common. Ancestral spirits are real and vital. Ritual is as all-important as, to many of us, it is a mere survival for the use of Churches, Captains, and Kings. There are ceremonial spittings and spittings upon, and lustrations of various forms; there are sacrifices and burnt-offerings. But most powerful of all is *thahu*—"the word used for a condition into which a person is believed to fall if he or she accidentally becomes the victim of certain circumstances or intentionally performs certain acts which carry with them a kind of ill-luck or curse. A person who is *thahu* becomes emaciated and ill, or breaks out into eruptions or boils, and, if the *thahu* is not removed, will probably die. In many cases this undoubtedly happens by auto-suggestion, as it never occurs to the Kikuyu mind to be sceptical on a matter of this kind."

Our author gives a list of sixty-eight *thahu* he collected with the aid of the Kikuyu Chief Kinanji and his Council of Elders; from which it may be judged that no Kikuyu is likely to go through life without being *thahu* at one time or another!

A certain number of these "curses," like the Mosaic Law, owe their being to the necessity for rules of health and morality. The Magic seen side by side with them is frequently anti-social, though not always so.

Both in Kikuyu and Urama the members of the guild of smiths hold chief sway as magicians. Even a medicine-man has no power over a smith's magic. "All smiths are believed to possess magical powers which are alleged to come from the iron they use, and are carried on through the spirits of their ancestors (*ngoma*)."¹ In this connection, it should be recalled that "iron has always played a great part in ancient magic. This is probably due to the fact that the art of extracting the metal appeared so marvellous to early man that it was attributed originally to magic."

"When a smith has forged a spear or sword he rubs it with a piece of *kianduri* wood (Swahili *msuaki*, Bot. *Salvadora persica*) and addresses the weapon thus: 'If the owner of this meets with an enemy, may you go straight and kill your adversary; but if you are launched at one who has no evil in his heart, may you miss him and pass on either side without entering into his body.' Another of his important duties is to make certain of the articles used in connection with circumcision rites. He can place a spell on a patch of forest and so prevent anyone from destroying it. He can punish thieves, heating the iron necklet or bracelet of a deceased person in his smithy fire and severing it with a chisel, saying, 'May the thief be cut as I cut this iron.' Or he may curse him otherwise, taking a sword or an axe-head he is making, heating it in his fire, then quenching it in water, saying, 'May the body of the thief cool as this iron does'—that is, 'May he die.' This and more!

The Eithaga clan, once said to monopolise the Evil Eye, are still credited with being in league with things supernatural. A member of this clan is called *Mweithaga*. Its present head, one Kiriri, is said to have hair growing on the point of his tongue. This cannot be put down to any inactivity on the part of that weapon!

"Of the wizard branch—the other is the rain-makers—only the males have magical powers. It is said that a *Mweithaga* will take an ox or *Kudu* horn and blow it, and so doing will bewitch an enemy, saying, 'I blow this horn and your heart will become like the wind I blow through this horn,' meaning it will disappear and be lost. The person will then be bewitched, will cough up phlegm, and eventually

die, unless he takes offerings to the *Mweithaga* and beseeches him to remove the spell."

Should he desire to work a spell upon a village, a *Mweithaga* "will go into the bush and find francolin eggs, and will put these, together with the leaves of the *mkurwe* (*Albizzia*) bush, on a fire and will say: 'As these eggs burst and as these leaves shrivel up so shall this village be destroyed,' and it is believed that evil will forthwith fall on

a speciality of removing caterpillars and wire-worms. "The owner of the afflicted crops brings a ram, *ndorume*, and some beer; the ram is strangled, and the lower intestine, *mutura*, is extracted; a number of the caterpillars are also collected. The magician drinks a draught of beer and then bites the caterpillars in half, one after another, and lays the pieces on the leaves of the *mutundu* (*Croton macrostachys*) and *mukuyu* (*Dombeya sp.*). He then places fragments of the caterpillars in the intestine of the ram, goes away into the bush and buries the parcel in the hole of white ants' nest (*Muthongonina*). He next takes some wood of the *morika* and *muirangani* trees and lights a fire near the place where the caterpillars are buried, and in this fire he burns the above-mentioned leaves and the remaining caterpillars." The elaborate sacrifice of a second ram follows; and a fee of ewes changes hands. "It was stated that after the ceremony above described the caterpillars would disappear in a day or two; they would either be killed by heavy rain, eaten by soldier ants (*siafu*), or the sun would dry them up."

Then, close to Kyambu, is the medicine-man Kamiri wa Itherero.

"Missionaries designate Kamiri as the 'official poisoner'; yet one missionary, who knows him better than any other European, tells me that if Kamiri is hired to poison a man he will first call that man and tell him so, and then he will inquire into the case and endeavour to settle the quarrel, in which respect he is usually successful. If Kamiri is a poisoner, he is essentially the 'official' poisoner; he uses his art with discretion and in legitimate causes. There is a great difference between the medicine-man of Kamiri's type and the average witch-doctor of to-day; the medicine-man of the old school knows what he does, and dooms a man, perhaps, as conscientiously as a judge when he hangs a murderer."

Nothing has broken his position. He has many assets. One may be quoted. "On one occasion Kamiri volunteered to detect a case of theft of some cattle in which two men—A, a herder, and B, a man remotely suspected—were in custody on suspicion.... Having set some boys to catch lizards, Kamiri placed the two men before him and dabbed some white powder on their noses and on the palms of their hands. The same substance was streaked on one of the lizard's heads, and then he waved the gourd containing this medicine round the lizard and likewise round the suspected man. He then asked B if he had committed the theft, to which the man replied in the negative. Kamiri then held the lizard to the man's nose for some minutes, but it made no signs. Next he repeated the performance with A, and immediately on his denying the charge the lizard caught hold of his nostrils with its mouth. This it did several times. Kamiri was then asked if the man was guilty. He replied that he was not, because, if he had been so, the lizard would have held on and not let go; but he was also not innocent, otherwise the lizard would have acted as with B; and therefore he concluded that the man knew about the theft, and had probably abetted it. The charge was never proved against this man, but it was almost certain that he must have had some knowledge of the theft."

Kamiri's pupil and son, Kithege, performed the same trick in another case of theft. "This time the lizard hung on to the man's nose and remained so even when not held. Endeavours were made to discover how the trick was done. It was certainly not due to any pressure of the hand; a trial was also made with various colours, but with no effect.

"Finally the conclusion was come to that there must be some connection between the breathing of the man and the lizard's action; possibly so long as the man breathed freely the lizard would not bite, but when he held his breath or breathed strongly, after holding it for a time, the lizard, for some reason, hung to his nose."

From such brief extracts, the fascination of "Bantu Beliefs and Magic" will be evident. Nothing remains but to recommend all to read it. None will regret taking the advice.

E. H. G.



A KAMBA CHIEF OF KENYA COLONY: KITUI.

the people of that village, but only upon the people, for the Eithaga do not harm live stock."

Proofs of the efficacy or failure of such curses are not forthcoming, for the simple reason that they can be "bought off"—a matter of great convenience to the practitioner, who is in the position of being able to draw fees for curing a disease with which his patients have only been threatened—and that by himself!

To turn to individuals. Njau wa Kabocha, an old medicine-man of South Kikuyu, makes



WITH THE SECRET-MEDICINE-HOLDING KITHITO: A KAMBA ELDER WITH THE APPARATUS FOR THE GREAT OATH OF HIS TRIBE.

The *kithito* of Urama is the most powerful oath recognised by the tribe. "The apparatus for the oath is made by medicine men. Secret medicines are placed in the horn of a buffalo or hartebeest, a hippo tusk, or on the bottom of a small ivory tusk. There is usually one in each district. In one *kithito*, the contents appeared to be a shell containing secret medicine, a human leg bone, the tooth of a ruminant, and twigs from various trees—the whole wrapped in a portion of a plaited Kamba fibre bag."

Illustrations Reproduced from "Bantu Beliefs and Magic," by Courtesy of the Publishers, Messrs. H. F. and G. Witherby.

* "Bantu Beliefs and Magic; with Particular Reference to the Kikuyu and Kamba Tribes of Kenya Colony; Together with Some Reflections on East Africa after the War." By C. W. Hobley, C.M.G. (Late Senior Provincial Commissioner, Kenya Colony). With an Introduction by Sir James G. Frazer. (H. F. and G. Witherby, Holborn; 18s. net.).

THE NEW STAGE: THE EXHIBITION OF THEATRE CRAFT.

BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM.



THE SLEEP-WALKING SCENE IN "MACBETH": A DESIGN BY FRITZ SCHUMACHER (GERMAN).



A DROP SCENE FOR ACT III. OF MAETERLINCK'S "THE BETROTHAL".
A DESIGN BY CHARLES RICKETTS, A.R.A. (BRITISH).



A STAGE SETTING: A DESIGN BY HERMAN ROSSE (DUTCH) AT THE INTERNATIONAL THEATRE EXHIBITION.



A SETTING FOR "DON JUAN": A DESIGN BY ERNST STERN (GERMAN).



A SETTING FOR "CALLIMACHUS" (HAYMARKET, DECEMBER 1919);
A DESIGN BY MALCOLM MILNE (BRITISH).



A SCENE IN THE MUSICAL TRAGEDY "ARLEQUIN": A DESIGN BY JEAN GABRIEL DOMERGUE (FRENCH).

No one interested in the stage should miss visiting the International Theatre Exhibition, at the Victoria and Albert Museum, where six or seven galleries have been allotted to it. The exhibition will be open free to the public daily from June 3 to July 16. It is the same that was held in Amsterdam early this year under the auspices of the Dutch Government, but every section has been considerably expanded and enlarged. The Minister of the Netherlands, H. E. Jonkheer

R. de Marees van Swinderen, arranged to open a private view at the Museum on June 2. As its title indicates, the exhibition contains work from various countries, and includes models of theatre buildings, stage settings, and designs for costume, scenery, and decoration. It is, in fact, a mirror of modern progress in stagecraft. Further illustrations are given on the succeeding pages, with particulars of an interesting course of lectures arranged in connection with the exhibition.

THE STAGE IN ALL THE WESTERN WORLD: THEATRICAL CRAFT OF EUROPE AND AMERICA.



A DESIGN FOR A THEATRE AT SALZBURG BY HANS POELZIG (GERMAN).



A SCENE IN "THE SNEEZING CHARM": DESIGN BY GEORGE SHERINGHAM.



A SCENE FOR BERNARD SHAW'S "THE PHILANDERER," ACTS 2 AND 3: A DESIGN BY RAYMOND JONSON (AMERICAN).



A SCENE IN "THE VALKYRIE"—THE ROCK OF THE VALKYRIES A DESIGN BY ADOLPHE APPIA (SWISS).



A SETTING FOR PAUL GERALDY'S "AIMER," ACT 2, FOR THE COMÉDIE FRANÇAISE: A DESIGN BY GEORGES DÉSES (FRENCH).



A SCENE FOR "AKHENATON": A DESIGN BY ERNEST DE WEEERTH (AMERICAN).



A SETTING FOR "THE EUMENIDES": A DESIGN BY CHARLES RICKETTS, A.R.A. (BRITISH).



A STAGE SETTING FOR "PARSIFAL" BY ADOLPHE APPIA (SWISS).



A MODEL OF A SCENE IN "MACBETH," AS PRODUCED AT THE PLYMOUTH THEATRE, NEW YORK: DESIGNED BY R. EDMOND JONES (AMERICAN).

The International Theatre Exhibition at the Victoria and Albert Museum, as mentioned on the previous page, will be open free to the public daily from June 3 to July 16, and will be of remarkable interest as showing the trend of progress in stage settings and scenic designs, both in this country, and on the Continent, and in America. The British section, in particular, has been strengthened by a great deal of work that was not included when the exhibition was held in Amsterdam. The Old Vic, and various provincial repertory theatres will be represented. Important new exhibits also have come from the United States, from the Comédie Française in Paris, and from the Scala Theatre at Milan. The large expenses of the exhibition are being met entirely by private subscription, and subscribers of one pound and upwards receive two tickets admitting them to a course of six lectures to be given during

the six weeks it will be open. These lectures are as follows: June 6—Mr. Gordon Craig on "The International Theatre" (Chairman: Sir Cecil Smith); June 13—Mr. H. Granville Barker on "Co-operation in the Theatre" (Chairman: Lord Crawford); June 22—Mr. George Bernard Shaw on "The Evolution of the Theatre" (Chairman: Miss Lena Ashwell); June 27: Sir John Martin Harvey on "The Actor in the Theatre" (Chairman: Viscount Burnham); July 4—Mr. John Drinkwater on "The Dramatist in the Theatre"; July 11—Mr. Basil Dean on "What Goes on Behind the Scenes" (Chairman: Mr. Norman Wilkinson). Subscriptions should be sent to Lord Howard de Walden, The British Drama League, 10, King Street, W.C.2. Further photographs of exhibits will be found on the following page.—[By COURTESY OF THE VICTORIA AND ALBERT MUSEUM.]

FROM SHAKESPEARE TO BURLESQUE: CATHOLICITY IN STAGE CRAFT.

BY COURTESY OF THE VICTORIA AND ALBERT MUSEUM



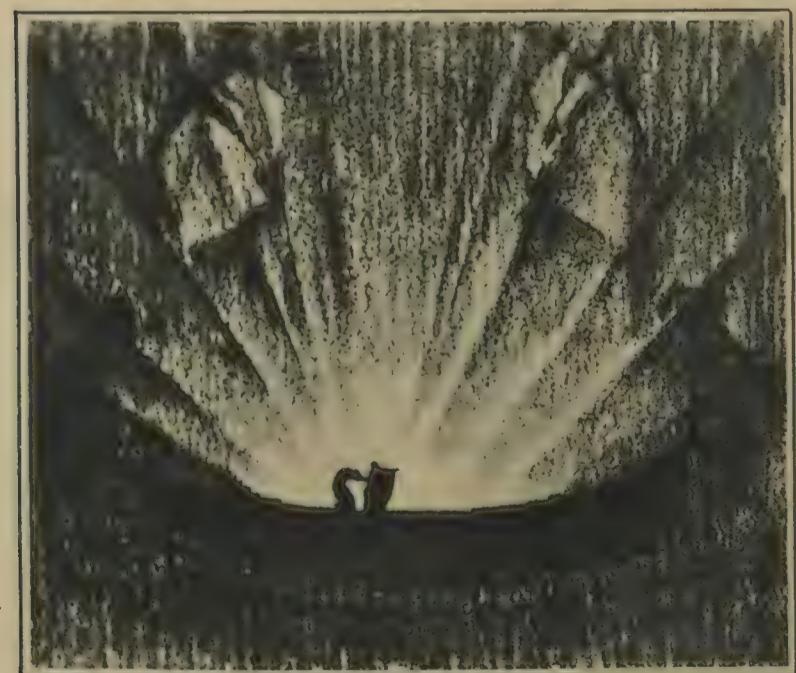
A SCENE FOR SHAKESPEARE'S "CORIOLANUS": A DESIGN BY ALFRED ROLLER (AUSTRIAN).



A STAGE SETTING FOR A BURLESQUE (TWO SCENES): A DESIGN BY LADISLAS MEDGYES (FRENCH).



A STAGE SETTING FOR "THE BUCOLICS": A DESIGN BY H. J. STOWITTS (BRITISH).



A SCENE FROM DANTE'S "DIVINA COMMEDIA": A DESIGN BY NORMAN BEL GEDDES (AMERICAN).



A DESIGN FOR A TEMPORARY EXHIBITION STAGE: BY HERMAN ROSSE (DUTCH).

The International Theatre Exhibition, as our illustrations on this and the preceding pages show, is very catholic in scope, the stage settings and designs ranging from Greek tragedy, Dante, and Shakespeare down to the requirements of a modern French burlesque. As at Amsterdam, most European countries are represented, as well as Britain and America. One gallery is devoted entirely to the work of two artists, Mr. Gordon Craig and the Swiss designer Appia, whose work, though

well known abroad, is practically new to this country. Another Continental designer represented is Reinhardt's artist, Stern, whose individuality has hitherto been lost, for the British public at any rate, in that of the producer. Among the interesting British models and designs are those by Mr. Norman Wilkinson, Mr. Charles Ricketts, A.R.A., and the late Mr. Claud Lovat Fraser. A number of younger artists have also contributed notable work.

THE PRINCE OF WALES AS RICKSHAW COOLIE—AND WITH LAUDER STICK.

PHOTOGRAPHS BY C.N.



THE CROWN PRINCE REGENT OF JAPAN AS GOLFER: DRIVING OFF FROM THE FIRST TEE.



GREETING A RUSSIAN GIRL DECORATED FOR BRAVERY ON THE CAUCASIAN FRONT: THE PRINCE AT YOKOHAMA.



THE PRINCE OF WALES PLAYING GOLF AT TOKIO: DRIVING OFF FROM THE FIRST TEE.



WITH HIS "FARE" (ADMIRAL HALSEY) NOT AT ALL "UPSET" BY A MISHAP WHICH BUCKLED A WHEEL: THE PRINCE IN THE SHAFTS OF A RICKSHAW.



HOLDING A STICK HE BOUGHT FOR SIR HARRY LAUDER: THE PRINCE OF WALES, WITH THE STOREKEEPER AND HIS WIFE WHO SOLD IT.

The Prince of Wales spent the morning of April 19 in a game of golf at Komazawa, near Tokio, where he played against the Crown Prince Regent, and afterwards they both took part in a foursome. In the afternoon the Prince of Wales and his suite left for Nikko, where they stayed the night, and next day ascended to Lake Chuzenji, some ten miles away and 4000 feet up in the mountains. For this trip the Prince discarded all formality, and wore the dress of an ordinary tourist. At Nikko he saw the famous Shinto shrines. During the climb to Lake Chuzenji he took the shafts of Admiral Halsey's rickshaw, and bounded along so

vigorously that in crossing a gully one wheel was badly buckled. Whatever happened to the Admiral, he evidently enjoyed it. On the return journey to Nikko the Prince noticed some walking-sticks at a wayside store, and stopped to buy a large curly one as a present for Sir Harry Lauder. At Yokohama on April 22 the Prince unveiled the Allied War Memorial to British, French, and American residents in Japan who fell in the war, and received ex-Service men and women. The Russian girl seen in our photograph had served in the war with a Cossack regiment on the Caucasian front, and wore three decorations for conspicuous bravery.

BOOKS OF THE DAY

By J. D. SYMON.

THE new book that suddenly whisks the reader round an old corner deserves marking with a red letter, all the bigger and brighter if the world of enchantment thus recalled be one that seemed lost for ever. Certain books that charmed us in schooldays refuse obstinately to revive the fine careless rapture that came with the earlier reading. There are stories one fears to open again. Among these is "The Last Days of Pompeii." That way lies disillusion, doubly painful because



BOUGHT BY AN AMERICAN FOR TRANSPORTATION TO THE UNITED STATES: THE FOURTEENTH-CENTURY RUINED SHRINE OF BELLE CROIX, AT VILLENEUVE-ÈS-AVIGNON.

It was reported recently that an American had bought the famous shrine of Belle Croix, dating from 1350, on a hill at Villeneuve near Avignon, and intended to pull it down and ship it to the United States to be re-erected there. Every stone was photographed and numbered, and numerous packing-cases arrived for their conveyance. Local protests were made, and it was stated that the French Department of Fine Arts had intervened and forbidden

the removal of the ruins.—[Pastel Drawing by J. Maussier.]

the pristine illusion meant so much to unsophisticated youth. But now and then some new writing, that on the face of it promises nothing in that kind, opens up the old vistas and restores the ancient spell.

One of these surprises lay between the boards of a book that seemed to offer only the professional memoirs of a former editor of the *New York Herald* and the *New York World*, whose Street of Adventure had extended from Park Row, Manhattan, to many European capitals. His stories of a "live" reporter's works and days, had they been only a Press chronicle, would have been sufficiently entertaining; but I had not read very far before I found myself in quite another world, and in possession of a mood that had seemed beyond recall. In fact, I was round an old corner, not turned since the days when, with a boy's raw avidity, I devoured the tales of Detective McGovan. These are being reissued, but I doubt whether I dare try them again, lest the bright image of that admirable and enterprising burglar, Mr. Cully MacTwig, should emerge somewhat tarnished from the experiment. Not willingly would we lose the great Achilles whom we knew.

The reason why "NEWS HUNTING IN THREE CONTINENTS," by the late Julius Chambers (The Bodley Head; 12s. 6d.), worked the old, and somewhat crude, magic lies in the American Pressman's practice (now acclimatised here) of criminal investigation. For at least two generations the reporter on the other side has striven to go one better than the police in solving problems of crime. In such adventures Mr. Chambers had a sufficient share, and many of his true stories have all the qualities of detective fiction. They recalled the McGovan touch chiefly by their bald material and the stark plainness of the narrative—American

reportorial style at its best; non-literary, except for its cunning trick of suspense and climax. In the *Tribune* office, Mr. Chambers acquired, he tells us, "a form of composition very difficult to overcome in after-years—a style accurately described by John Hay as 'The Grocer's Bill.' Facts, facts, nothing but facts." "The Grocer's Bill," however, in Mr. Chambers' hands, makes capital reading. Feats of reportorial detective work in crime are only one item in these vivid reminiscences. Chambers, as a young man in search of health, turned explorer, and discovered the source of the Mississippi. The record of his work on many papers makes several additions to the history of journalism. One of his best stories relates, with excellent humour, how James Gordon Bennett thought he had bought *Galignani*, only to find that there was one thing Yankee capital couldn't do. The abortive effort of American enterprise to waken up Thackeray's ancient news-sheet led to the establishment of the Paris *New York Herald*. Bennett found the cash, and Chambers the immediate brains. Brains of the kind suited to his calling he possessed in abundance, together with a supremely national egotism. Although he was a London correspondent, he scarcely mentions the British Press. Perhaps, with Jefferson Brick, he found the institutions of the British Empire depressing. London fog, at any rate, he knew and imbibed, but not with the ironic resignation of d'Artagnan and Porthos, who welcomed it only as "a change from the beer." Chambers, being a d'Artagnan of Park Row, New York, found in a London particular a hair-raising adventure and a "story." Here Colonel Diver's words seem to apply: "You can't help yourselves in Europe. We can."

But if the American gets something out of us, Englishmen, given opportunity, can get something out of America. Here is another new book by way of proof. The English traveller whose name appears on the title-page could have succeeded admirably had he made his pilgrimage alone—his quality needs no recommendation—but he scored a

point or two extra in curiosity when he agreed to go tramping with that American poet who neglects George Washington's Third Rule of Behaviour: "In the presence of others sing not to yourself with a humming noise, nor drum." It is to his power over humming noises and his drumming (not the "drumming decasyllabons" of Greene) that Vachel Lindsay, the singer of "Mumbo-Jumbo, god of the Congo," owes a large part of his fame. But he has gifts and graces above those of the freak versifier, and in these lies his chief attraction for Stephen Graham, whose "TRAMPING WITH A POET IN THE ROCKIES" (Macmillan; 8s. 6d.) is as oddly charming a piece of indiscretion as luck has brought us in these days when writers are continually springing new surprises in the fantastic. Thirty-two of these papers appeared in the *New York Evening Post*, and drew the comment that Stephen Graham's "Tramping with a Poet" would one day stand on the shelf of open-air literature beside "Travels with a Donkey." Mr. Graham's modesty compels him to assure us that the scribe who wrote that was "facetious." Perhaps he was, at Vachel Lindsay's expense, but there's many a true word, etc. Posterity will point, or discount, the application.

Reverting for a moment to the silence of Julius Chambers about the British Press and Pressmen (a subject not wildly exciting), I crave the reader's indulgent attention to pages 130, 140 of Mr. Graham's

book. There he examines Vachel touching his knowledge of British publicists departed. (Please pronounce Vachel to rhyme with Rachel, not with satchel, saith the Author, at the poet's express order. One must be particular in these matters.) The dialogue, too long to quote here, loses its dramatic force by condensation, but the gist is that the Laureate of Mumbo-Jumbo never heard, poor innocent, of Mudford of the *Standard*, Nicol Dunn or Frederick Greenwood. This is sad. Chambers mentions James Greenwood once. Vachel's ignorance, however, had a counterpoise in Graham, who asked profanely who the — was Horace Greeley; whereupon Lindsay declared Graham would be saying he didn't know Shakespeare next. It was in revenge that S. G. asked Lindsay his little catechism, and "the battery was silenced."

Lindsay considers Graham "a good bit like Mark Twain and Rudyard Kipling." He finds that "what's the matter with young men to-day is a disinclination to get their feet dirty. [What about Flanders?] You're the only man in England or America I've been able to persuade to go on a tramp with me. When I proposed it to M—, the English poet, he seemed to turn pale. 'That's all behind me,' he said, though I don't know what he meant."

It is a very agreeable and companionable book, so pleasant that it would be ungrateful to spoil present enjoyment with heavy speculations as to whether the things the poet said when he opened his mouth and spake amid the Rockies, will one day rival seriously the eloquent silences of Modestine in the Cevennes.

"Go West, young man," said Horace Greeley afore-mentioned, "and grow up with the country." For us it is high time, after all this hailing of Columbia, to go East, to steady ourselves with an Old World writer on an Old World theme, and see how Europe grew up. History, legend, romance, and scientific fact foregather in Sir Frederick Treves's sumptuous new volume, "THE LAKE OF GENEVA" (Cassell; 25s.). Here you keep company, not with any "young raw preacher," but



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with the protagonists in "the conflicts of thought and of national ideals of which the Lake has been the scene." That, to Sir Frederick, is more than topography, but he gives topography its due.

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THE WORLD OF WOMEN.

OUR Queen, as becomes a sister of soldiers, wife of a sailor King, and mother of sailor, soldier, and Air Force sons, is immensely interested in the Services. By no means of a force-loving nature, the Queen would, I believe, make any sacrifice to ensure peace, yet her Majesty loves the Services which in these unregenerate times win peace and guard it, as, so far, we are quite unable to do in any other way. Consequently, the week at Aldershot was almost as full of interest to the Queen as to the King—most peace-loving of monarchs. I saw their Majesties at the Royal Tournament on the eve of their departure, and noticed how keen the Queen was about all the displays, and how the King pointed out various technicalities to Lady Mary Cambridge, a bright and pretty girl, with quick intelligence showing strongly in her bright blue eyes. The Queen wore a very pretty silver-grey dress, and a hat of Parma mauve and silver trimmed with pink-and-mauve pastel shade flowers. Their Majesties' visit delighted the soldiers at Aldershot, and, if we missed them in London, it made us all the more pleased to get them back. The King's speech in the French war cemetery has made him just more beloved and admired than ever. He said the noble truth, and he put it so beautifully.

I wonder if Lady Rhondda really regrets that she is not to sit in the House of Lords? It seems difficult to realise that she does. The other Peeresses in their own right do not seem at all despondent. I met one the other day, and her idea is that if the Upper House is to be reformed, it would be a bad precedent for women to insist on a birth privilege which gives idiots a right to sit. She was not inferring that we are idiots—the world knows better—but the right to a seat by birth will necessarily be the first and greatest reform. I do not think that we shall have any aristocratic suffrage campaign over it, for the majority of Peeresses in their own right do not want "these seats of the mighty."

Further disgrace has been cast upon the Irish cause by the partial destruction of Shane's Castle, and the burning of Old Court, Strangford Lough, the house of Baroness de Ros, by her own right Countess of Dartrey, by being the wife of the present Earl. Lady de Ros's eldest daughter, the Hon. Mrs. John Ross, whose husband was killed in the Great War, resides at Old Court. I remember it so well. It has velvet lawns and bright flower patches sloping down to the Lough. King Edward, when on a visit to the late Marquess and Marchioness of Londonderry, visited the late Lord de Ros, father of the present Baroness, who was a retired General, and had been Equerry to the Prince Consort. Queen Alexandra was dissuaded from accompanying his Majesty as it was blowing half a gale, and the passage across the Lough is at its narrowest at Old Court and the tides at their strongest at Strangford—really Strong ford: so named because of this. Old Court is not a castle, nor at all a pretentious place. It is a fairly modern, comfortable and picturesque house with many gables. The late Lord de Ros, who was an enthusiastic yachtsman, kept a couple of small yachts moored below the house in the summer, and used to amuse himself sailing and fishing. The village of Portaferry, on the other side of the Lough, is a model one. Every cottage has electric light and is clean and airy, with slatted

roofs. The women are almost all shirt-makers or embroiderers for Belfast factories, and there is at least one large factory in Portaferry.

Bathing dress becomes every summer more ornamental, and this year some very imposing costumes are prepared. There is a harmonious touch about embroideries of sea shells for our modern mermaids' costumes. In warm weather, women take to the water—salt or fresh—like the ducks they are. There has been a run on the smart swimming clubs, and many maidens are already disporting themselves in the salt sea waves. Black satin and black stockingette costumes continue in great favour, and are worn with waistbands and caps of bright colour, a favourite one being jade-green. A yellow stockingette jerkin, with a broad sea-shell embroidery, over white satin knickers, looks very festive as yet unwet. I am told that the satin will not be ruined by saturation, but confess to doubts on the subject. Stout, fast-colour linen bathing costumes are as pretty and practical as any. Several girls I know are embroidering these with fast-colour wool, and in or out of the water they will look neat and fresh.

No costume seems to be complete just now without a girdle. This is not worn round the waist, but round the—shall I say lower chest? Consequently it is a snare to the portly, who are seldom generously catered for by Dame Fashion. I think the girdle fashion is one of the moment, suggested by the tabard shape of dresses. However, it is just now at the top of the tree. I looked in at a highly interesting private view of race, garden-party, dance, dinner and river gowns on living models at Harrods last week. Near me sat two ladies, each of whom talked unceasingly of the dresses she thought would suit herself, and why, without the smallest reference to the other, who was equally eloquent on which would suit her, and the reasons therefore. Now, who were they talking to? The models were very varied, quite smart and becoming, and, as an American spectator said, one more "perfectly elegant" than the other.

The first show of pretty summer dresses on personages I found at the great Flower Show at Chelsea, a thing so lovely that it beggars powers of description. First I have to record the delightful simplicity of the royal ladies' frocks. The Queen of Spain's black charmeuse dress, with its long lines, its square, plain bodice and sleeves, from which were draperies that fell beneath the skirt hem at either side, not loose on the bodice, nor bulging anywhere, keeping classically long and graceful lines, the things which quietly proclaim a distinguished work of a clever modiste. Her Majesty's hat of soft, dull black swathed silk had a wide brim lined with white satin, and the sole ornament was a *sautoir* of small, beautiful pearls, netted in a

narrow band with a pretty pendant. Then our own Princess Mary Viscountess Lascelles: nothing could have been more dainty, pretty and simple

than her frock of rose-petal pink Shantung silk, with its collar of white embroidered lawn turned back from the neck, the crinoline straw white hat nice and shady, with great pink ox-eyed daisies round it. Lady Patricia Ramsay's dress was more elaborate, but still simple in line. It was soft grey georgette embroidered all over in silk stitchery the same colour, and finished with a low waistband of grey chiffon. The hat was of soft gentian blue tagel straw, with an ostrich feather the same blue along one side, uncurled and long fronded. Princess Alice Countess of Athlone wore a dress of mastic-coloured silk, knitted in squares. The hat of white straw was wreathed with white flowers and draped with a white silk veil. Now I have left myself little space to tell of other pretty frocks. The Hon. Lady Ward wore one of organdie muslin printed with a charming design of



IN SUMMERY ATTIRE.

Made of white crêpe, with touches of magenta, this dress is partly knife-pleated.

large and brightly coloured flowers. With it a semi-transparent red hat was worn. I liked Miss Dorothy Yorke's white foulard gown with long irregular stripes of pale mauve. An ethereal-looking black-and-white hat was worn. There were several white costumes, looking summer-like and dainty. On the whole, however, grey in many shades, and black and black-and-white and white-and-black frocks had an easy win in numbers.

A. E. L.



AND YET ANOTHER PAIR OF SLEEVES.
There may be a certain monotony about our silhouettes just now; but we make up for it by the endless variety in sleeves of which we here give one of many examples. The dress itself is of tôle-de-nègre marocain, embroidered in bronze beads.



A GAILY PATTERNED FOULARD.

In its early days foulard could be got in but few designs and colours—indeed, it was almost limited to black and navy blue, with a white spot. Now both in colour and design it has changed, and bold and gay patterns in bright colours are the order of the day. The dress above is of orange and black foulard, with girdle, cuffs, and hem of plain material.

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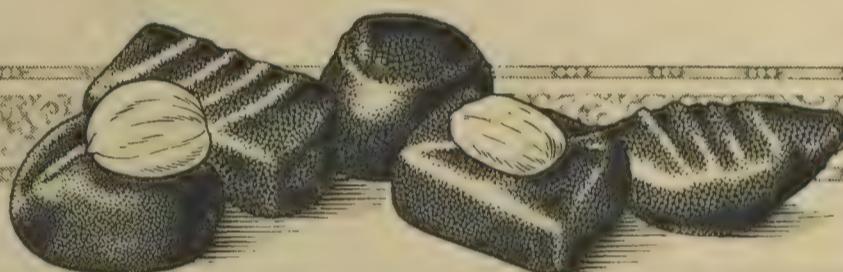
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THE WORLD OF THE THEATRE.

THE POWER OF CRITICISM.

(From my Memoirs.)

IS dramatic criticism a potent factor in the drama, or is it not? If it is, then the duty of the critic is to speak his mind freely and without any reference to outside consideration. If it is not, then it is entirely superfluous, and should be replaced by something akin to the newspaper inquest or police-court report—a bare outline of fact, devoid of any comment on the case *sub judice*.

The past has proved—more forcibly perhaps, on the Continent than in England—the enormous influence of criticism on the development of the drama. Take one country which we all regard as the banner-bearer of dramatic progress—France. We find that between 1870 and 1890 Paris contributed more to what I would call dramatic immortality than in any other period on record.

Who were the critics of those times?

First, Francisque Sarcey—successor to Théophile Gautier, who, in his time, was almost the sole dictator. Sarcey was the most popular critic of his period, the instinctive representative of the classes and masses. By the ease and feeling of its style, his dramatic criticism became a household word. Next, Jean Jacques Weiss and Emile Faguet, twin defenders of all that was classic, noble, literary. Auguste Vitu also, who, thanks to the popularity of his organ—the *Figaro*—was the Clement Scott of France. And Jules Lemaitre, the iconoclast, the forerunner and champion of the new school—the Realistic school—who practised what he had assiduously preached by writing plays himself.

CONSCIENTIOUS SCRUPLES.

These men, reverently addressed by playwrights and actors as "cher maître," sat like Jupiters on the summit of their Olympus. They had nothing to do with "paragraphs." They had not to listen to the advertisement manager. They formed in the Press a power of their own, and they built up or demolished according to the dictates of their conscience. They performed their office in the judicial spirit. They were so scrupulous in the execution of their duties that Sarcey, for instance, and Vitu were never satisfied with witnessing a *répétition générale*, which in France is akin to our "first night." No; they often went to a new play again and again; and they did not sit down in judgment until they were fully satisfied of summing-up and verdict.

Their influence was immense. Under their searchlight the Comédie Française became indisputably

the first theatre of the world! The output was stupendous. The names which rose to fame between 1880 and 1900 gleam like jewels in the crown of dramatic history. To begin with, Sardou and Dumas fils, and—not to end with—Rostand, Octave Mirbeau, and François de Curel. The public in Paris followed

But then in France the hierarchy of the theatre had the following precedence: (1) The critic; (2) the playwright; (3) the actor. In England the order of things is exactly reversed: the actor first, the dramatist next, then a long interval of void, and—the dramatic critic.

It is not easy for me, as a dramatic critic and a strong upholder of *esprit de corps*, to speak about the hampering limitations of our work. I have been allowed perfect freedom, and—my name. And I would feel inclined to put the name first, for the man who signs his article is confronted in every copy of his paper by a living conscience. He has to live up to his name and his fair fame. He has, by his signature, to prove that he knows neither fear nor favour, and that he uses his office only for the highest purposes.

FREEDOM OF ACTION.

Freedom should be his next indispensable attribute. The critic has nothing whatever to do with the box-office. The critic has nothing to do with the advertisement manager. The critic has nothing to do with the social glory or position of any actor or playwright. The critic has nothing to do with the personal considerations of his proprietor with regard to artists. The critic has nothing to do with that which passes behind the scenes (except where the well-being of workers may be concerned), with tittle-tattle, with any of the thousand-and-one cross currents circulating round the theatre.

Above all, the critic should be just and have knowledge. He should not be an islander in his judgment. He should be universal as far as a human being can be universal. We complain that the German has taken away our trade in foreign climes, because our exporters were unacquainted with foreign markets and foreign conditions. In the same spirit, it is the duty of the critic who would better the drama of his country not only to observe what is going on in London, but to focus the progress of the drama all the world over.

It may be what one calls a tough proposition, but to my mind it is a necessary equipment, for he who judges others should strive to possess a boundless horizon. That the average dramatic critic in London is scandalously underpaid is a side-issue which I will not labour. But, well-paid or underpaid, the dramatic critic; if he assume the wig and gown of the judge, should look upon his work not as a journeyman's work or mere craftsmanship, but as the fount artistic whence stream all beneficial things on art.

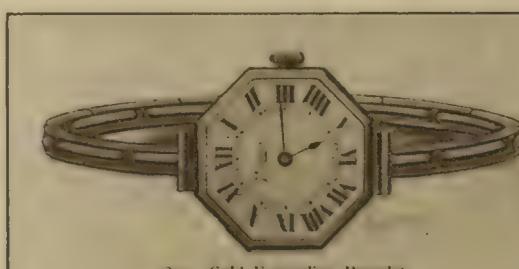
In short, let the dramatic critic possess all the qualities of the journalist, but let him be, above all, an artist in the true sense of the word.—J. T. GREEN.



A LONDON BELFRY STRUCK BY LIGHTNING: ONE OF THE SPIRES OF KENTISH TOWN PARISH CHURCH DAMAGED IN A RECENT STORM.

During the thunderstorm in the early hours of May 25, one of the two spires of Kentish Town Parish Church in Highgate Road was struck by lightning. A large hole was made (as shown in our photograph), and falling masonry damaged the roof. It was reported that the spire is to be pulled down.—[Photograph by C.N.]

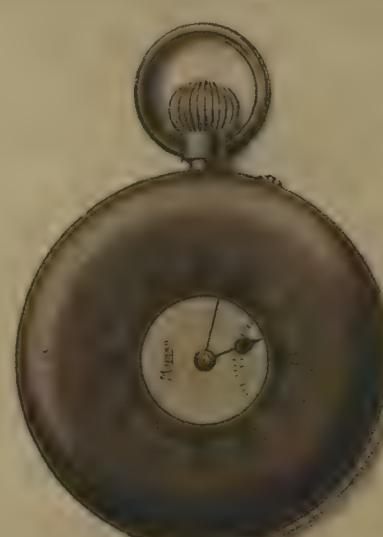
the critics. The best of them left the "first nights" to their juniors; but on the days when their *feuilletons* eventually appeared, papers such as the *Temps*, the *Débats*, the *Figaro*, and so on, were sold out. They were master-builders as well as breakers.



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THE APPROACH OF MARS: A CHANCE TO SOLVE ITS PROBLEMS.

(See Illustration on a previous Page.)

THE planet Mars is approaching the earth, and on June 18 it will be nearer to us than for a dozen years past. The two worlds will then be separated by a distance of 42,500,000 miles, as against 200,000,000 when they are farthest apart. The nearest possible approach will occur in August 1924, when the planet will be at a distance of some 35,500,000 miles. Mars is easily distinguishable by its striking ruddy hue, now shining as a first magnitude star low down in the south-east at midnight.

Astronomers in the chief countries of the world are engaged in a diligent study of the planet's surface in the attempt to solve many lingering mysteries concerning our neighbour, as it is only under present circumstances that there is any real hope of so doing. Since the time of the planet's last near approach, several monster telescopes have been constructed, which are now being directed on Mars. The two largest are the Mount Wilson reflecting telescope (the largest yet constructed) and the reflector of the Dominion Observatory, Victoria, B.C., 8 ft. 5 in. and 6 ft. in diameter respectively. Never before has Mars been subjected to such close scrutiny, and the problem regarding the actuality or otherwise of the so-called 'canals' should be solved. Because the density of Mars's atmosphere is estimated to be many times less than ours, and possesses fewer clouds, its surface can be easily scanned.

Several attempts have been made in the past, though without success, to determine the presence, in the Martian atmosphere, of water-vapour, upon which the inhabitants must depend, if there be such. Failure has been attributed partly to the instruments not being delicate enough to grapple with the problem.

Mars, however, exhibits certain phenomena which point unreservedly to the conclusion that it possesses all the characteristics peculiar to the earth; that its surface features are controlled by the seasons (which, on Mars, are twice the length of ours); and that the

markings we see can only be interpreted as vegetation, water, ice, snow, and occasional clouds.

Among the features of the planet (shown in the photographs on a previous page) may be mentioned the extensive dark areas, supposed to represent ocean basins, but which are now regarded as merely swampy regions, covered for the most part by vegetation, which grows, reaches maturity, and finally dies away, according to the seasons. The light areas are said to

clear up during the next few weeks. All we can say is that those who have used the largest telescopes find that most, if not all, the canals are an optical illusion, and that the planet bears simply a natural appearance, minus any artificiality whatsoever.

Owing to the rarity of Mars's atmosphere, and its greater distance than us from the sun, the planet's mean temperature is theoretically below the freezing point of water. Certain atmospheric properties, however, might easily mitigate these circumstances, and render the planet a fit habitude for intelligent beings such as we are conscious of. A greater percentage of water-vapour and carbon-dioxide than is found in our atmosphere would absorb more solar heat, belonging to the red spectrum end, and raise the Martian temperature and render the seasons more equable. We are inclined to the opinion of Professor W. H. Pickering, who has studied Mars in the clear skies of Jamaica for twenty years, that the planet might easily be inhabited by a race of beings of even higher intelligence than ourselves.

The illustration on a previous page contains some of the latest photographs of Mars, together with an imaginary landscape of its South Pole, compared with that of the Earth.

SCRIVEN BOLTON.



UNVEILED BY TWO MOTHERS WHO (BETWEEN THEM) LOST SEVEN SONS IN THE WAR: THE CHESTER MEMORIAL TO 769 MEN OF THAT CITY.

A beautiful Gothic cross, 35 ft. high, on the greenward outside Chester Cathedral, commemorates 769 men of the city who fell in the war. It was unveiled by Mrs. J. Sheriff Roberts, wife of Colonel Sheriff Roberts, ex-Mayor, who lost three sons, and Mrs. Beatty, of Beaconsfield Street, Chester, who lost four sons.

be arid deserts. They are of a deep ochre colour, which gives the planet its characteristic ruddy hue. It is in these regions that the supposed network of canals is observed. Whether the canals constitute an objective reality, or are merely a subjective phenomenon, we cannot at present definitely decide. It is just such uncertainties which astronomers hope to

ing of adequate stocks, to which the directors have always given their most serious consideration.

For two years distillation was stopped by the Government for the purpose of producing munition requirements, the result being that no potable spirit was made during that time. This rendered it impossible to fill the usual quantities of whisky that are annually put into stock for the purposes of maturing, and this naturally created a serious situation, not only for us, but for the whisky trade in general.

This situation was specially and exhaustively considered by the board in order that a policy should meanwhile be adopted which would protect and secure the future quality of our respective brands, and, although at that time we held, as we still hold, the largest stock of Scotch whisky in Scotland, the board decided to limit the sales. Subsequent events have abundantly justified this course, and, although no doubt it was the cause of a good deal of disappointment, the result is that to-day we are able to assure the public that the highest standard of quality of our brands has been and will, in the future, be maintained.

Our distilleries have been working at full pressure since distillation has been resumed. Altogether, the company, directly and through their subsidiaries, own, or are interested in, eleven distilleries in Scotland, all producing malt whisky.

EXCEPTIONALLY STRONG POSITION.

At the end of our financial year, the combined firms had in stock over 23,000,000 gallons of Scotch whisky. The shareholders will appreciate from these figures the exceptionally strong position held by the company. The company has the advantage of having its own cooperage, and its own case works, also its own bottle works. These respective works enjoy a good demand for their productions, in addition to our own requirements.

The Chairman concluded by moving the adoption of the report and accounts.

Lord Forteviot, in seconding the motion, said it might be well to point out that the company was now a holding company, and that they were dealing with the profits of three associated companies. These profits had been very satisfactory, and the companies could have contributed, if necessary, much larger dividends. It was thought advisable, however, in view of prevailing conditions, to strengthen their reserves, and to have a large carry-forward.

The motion was unanimously adopted.

The Chairman then proposed the payment of a final dividend of 15 per cent., free of tax, making, with the interim dividend already paid, 25 per cent., free of tax, for the year.

Lord Dewar seconded the resolution, which was unanimously approved.

ADEQUATE STOCKS.

The essential factor to ensure the maintenance of a consistent quality of superior excellence is the hold-

As a social directory during the London season, the "Royal Blue Book Court Guide, 1922" — May edition (Kelly's Directories, Ltd.; 10s. 6d. net) — is especially useful, owing to its second appearance midway in each year making it possible to bring the earlier issue up to date. The volume includes the names of people who have taken houses for the season, distinguished from those of permanent residents by being printed in italics. The insertion of telephone numbers where possible is also a great convenience. The "Royal Blue Book" has been published for over one hundred years, and contains a street directory and alphabetical list of "occupiers of the better-class private houses" in Central London and the West End, together with a map and various official tables.

On the motion of Mr. William Harrison, seconded by Mr. A. Winter, the retiring directors (Lord Woolavington and Lord Forteviot) were re-elected.

The auditors (Messrs. Price, Waterhouse, and Co.) were reappointed.

TRIBUTE TO STAFF.

Lord Dewar moved a cordial vote of thanks to the chairman for presiding, and to the heads of departments, officials, and staff of the company. It was an axiom, he said, that the fewer the shareholders who attended the meetings of a company the more prosperous that company was, and the directors were proud to think that in that small room they could accommodate all the shareholders who wished to attend the meeting and to hear the results of the year's working. He thought it was some cause of satisfaction to the shareholders that the company in such strenuous times had been able to pay such a good dividend, and, in addition, to allocate so much to reserve. (Hear, hear.) He thought they would all agree that the prospects before them were certainly very bright. They were delighted to have with them Lord Woolavington to preside over the meeting, and they hoped that for many years he would attend and guide the deliberations at their annual meetings, and in saying that he was sure he voiced the feelings not only of the shareholders present, but also of those who were absent. (Applause.)

Mr. E. A. Lundy seconded the vote, which was unanimously accorded.

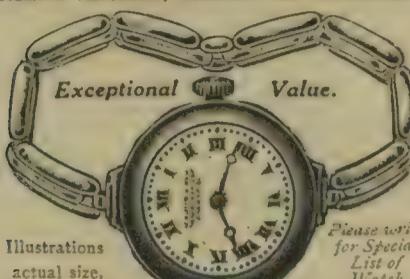
The Chairman, in reply, said he very much appreciated the very kind and gracious words which had fallen from his old friend and colleague, Lord Dewar. It had been a great pleasure for him (the speaker) to attend on that occasion and to take part in the business of the meeting. It was scarcely necessary for him to say how delighted he was that such satisfactory results had been obtained. When he looked back on the many years he had been associated with his own business and in recent years with those of his esteemed friend, Lord Dewar, the results read almost like a fairy-tale. The two companies worked very admirably together, and those who were at the head of the different departments were so much in earnest and were such a band of brothers that the responsibility of the administration of the combined businesses was very much lessened to those who were the principals. He would like to take that opportunity of expressing his very sincere and grateful thanks to the heads of the different departments for their assiduous attention to their duties. He could assure the meeting that the members of the staff, with the board, were all very proud of the excellent results of their efforts in connection with the business. (Applause.)

The proceedings then terminated.

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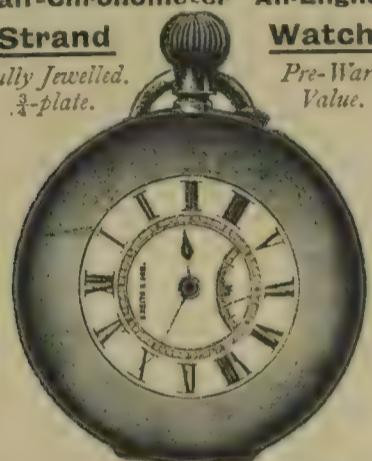


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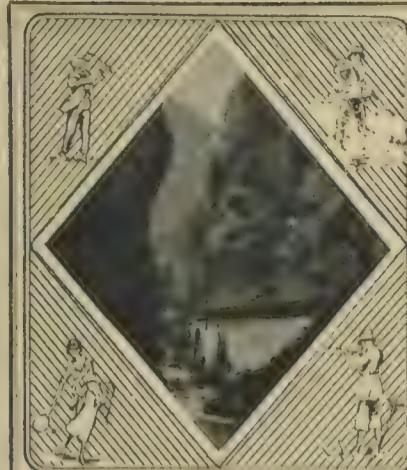
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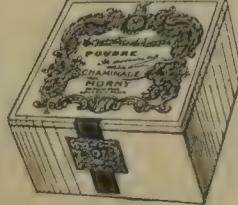
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THE CHRONICLE OF THE CAR.

The Sportsman's Cup. The R.A.C. has decided to hold a race for privately owned cars, driven by amateurs, in the Isle of Man, on Tuesday, June 20, 1922, two days previously to the Tourist Trophy races. The race will be for

therefore hoped that many private owners of small cars of the "sporting" as distinct from the genuine racing type, will take advantage of the opportunity afforded to them by the promotion of this event. The R.A.C. will refuse the entry of any car built expressly for road or track racing, or which is considered not to conform to the letter or spirit of these regulations. In particular, the R.A.C. may decide that any car which has been entered by or on behalf of a car manufacturer or agent in a race under the Open Competition Rules of the R.A.C. or at Brooklands shall be ineligible to compete. Entrants, drivers and mechanics, must be amateurs.

The full conditions for this race have reached me from the R.A.C., and seem designed to make the path of the entrant as easy as possible. The entrance fee has been fixed at five guineas, which is certainly not at all prohibitive, and the conditions as to assistance allowed after the cars arrive in the Isle of Man seem quite fair. I trust the Club will keep its eyes very wide open for the "makers' amateur." Already I have heard of one well-known amateur—he is quite on the border-line, though—who has been approached by two different makers who desire to know if he will

drive for them. It is very difficult to legislate against this sort of thing, but I think it can be done. If it can, then the race ought to be a most interesting event, and one that should figure in the racing programme every year. But what a pity we have to go to the Isle of Man for it!

Foreign Motorists Coming to England.

doubtedly be very widely appreciated by foreign motorists coming to England. It is in English, French and

Spanish, and gives a succinct résumé of the Ministry of Transport regulations, and tells the motorist exactly what he has got to do and how he has to do it. In addition, the pamphlet gives details of the A.A. scheme of pilots for London, and this service will undoubtedly be as widely appreciated by our foreign visitors as it has been by those A.A. members who are not conversant with London traffic in its various aspects.

Motorists and Breakdowns.

The Automobile Association has had several instances brought to its notice recently where motorists (other than A.A. members) have wired to hotels for rooms to be reserved and then not arrived, and, similarly, have sent messages to garages for assistance to be sent out as they were *hors de combat*, and when the breakdown gang has arrived the car has gone, the trouble having been located. In such cases it is only reasonable that motorists should take steps immediately to advise the hotels and agents, and the Association



LANCHESTER'S ANCIENT AND MODERN: AN EARLY 12-H.P. BESIDE THE LATEST 40-H.P. SIX-CYLINDER SEVEN-SEAT CAR.

Although the "Twelve" is twenty years old, it is still in use—a striking testimony both to material and workmanship. In spite of the disparity of age, features of the present "Forty"—such as epicyclic change-speed gears, worm-driven rear axle, and the well-known Lanchester cantilever suspension—are to be found embodied in the early type car. This is not the only case of a Lanchester "Twelve" still in use, but there are some of the even earlier 10-h.p. air-cooled cars still running.

cars of the "sporting" type, with engines not exceeding 1600 c.c. The object of the R.A.C. in promoting this race is to give further encouragement to the sport of motor-car racing by affording private owners, for the first time, an opportunity of competing amongst themselves in a road race organised in the same manner as the classical car races of the past. The R.A.C. merely desires to provide the competitors and spectators with a good day's sport, and, in the belief that every entrant will regard the race solely in this light, the regulations—which will be issued in the course of a day or two—have been made as simple as possible, and the entrance fee fixed at a nominal figure. It is



A CAMPING TOUR IN YORKSHIRE WITH A WOLSELEY "FIFTEEN": A CAMP BY OXNOP GILL, SWALE DALE.

feels sure that where any special expense has been incurred the motorist will see that neither the hotel nor the agent suffers. It is felt that if attention is drawn to this there will be no further grounds for complaints.

[Continued overleaf.]



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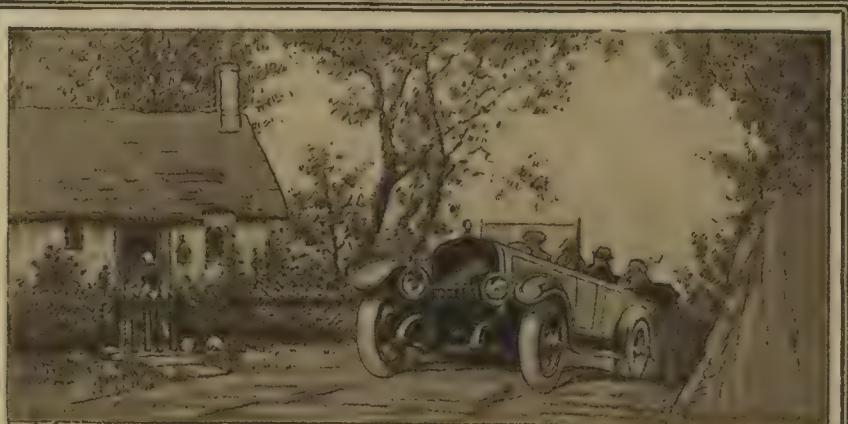
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Their "3450" Insulator, patented gasket construction and "two-piece" type enable Champion Spark Plugs to function perfectly at all times. They may easily be taken apart for cleaning.

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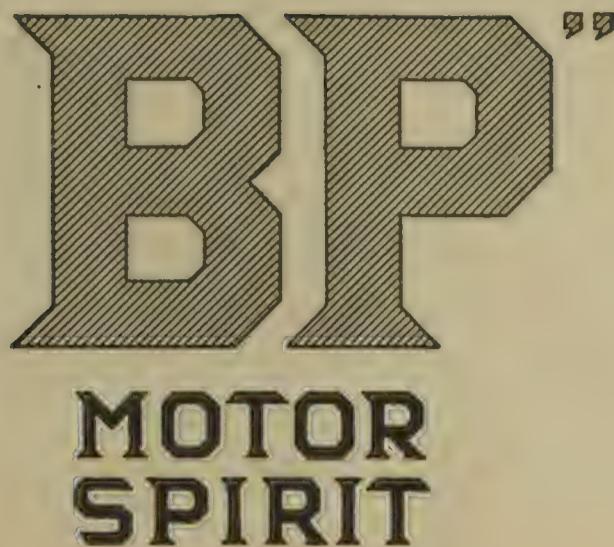
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Continued.

Dogs—Southampton Area. Information has reached the Automobile Association to the effect that, although the order with regard to the movement of dogs within a radius of fifteen miles from Southampton has only been in force a few hours, several motorists who intended to take their dogs to the Isle of Wight have been compelled to leave them in quarantine. Members are urgently reminded that any dogs which are taken within a radius of fifteen miles from Southampton will not be permitted to leave the area.

Messrs. C. B. Wardman and Co., Ltd., sole concessionaires for Ruston-Hornby cars, announce that they are open to undertake repairs and overhauls to any make of car at their works at Bridge Lane, Golders Green, N.W., which are equipped throughout with the most up-to-date machinery and tools.—W. W.



A MESS-TABLE WAR MEMORIAL TO THE 2ND ROYAL MUNSTER FUSILIERS: A NOTABLE PIECE OF MILITARY PLATE.

This silver mess-table centrepiece, 3 ft. high, is one of the finest pieces of military plate made in recent years. It is inscribed: "In memory of our gallant comrades of the 2nd Royal Munster Fusiliers who laid down their lives in the Great War, 1914-1918." The central figure is an officer; on the left is an infantryman of 1914 type; and on the right a Lewis gunner of 1918. The piece was designed by Messrs. Mappin and Webb, Ltd., Oxford Street, W., and made throughout by them at their London factory.

THE PLAYHOUSES.

"EILEEN." AT THE GLOBE.

THERE are plays which are "no great shakes" in themselves, but are made fascinating by the interpretative genius which is able to adorn them and use them as the instrument of its magic. "Eileen," as adapted from the French of MM. Paul Armont and Jacques Bousquet by our own Captain Harwood, is a case in point. Whatever it may be in the original, it does not get quite a fair chance in its English form, because unlegalised conjugal relations have had to be transformed into legal ones to propitiate the supposed prudery of our stage; and so its story of an actress and her lover and her young stage rival and her embarrassing grown-up son loses not a little of its point and of any contact with the realities of French life.

But such drawbacks can be all forgotten (and with them the not too pleasant and obviously Gallic situation in which the mother lets the impression go out that her son is her brother) for the sake of the opportunities this one-part comedy affords to the technique and delightful personality of Miss Irene Vanbrugh. Imagine an actress, still beautiful, still popular, still at the height of her powers, receiving a series of reminders that age is approaching. Another woman carries off her man; another actress—immature and inexperienced—is preferred to her in one of her famous rôles; and when, retiring disgustedly for a rest to Ireland, of all places, she sends for her son, he arrives, not only a full-grown man, but equipped with a wife and a child. Eileen Bellamy, if you please, can be addressed as "grandmother." Watch Miss Vanbrugh's play of feature and tones of voice as the heroine passes through that harrowing experience, and dismay under the blow changes gradually to happy response to the appeal of the child's innocence. It is worth watching, worth going far to see, and so are other moods of the actress for which she obtains scope in this piece. Moods of fun as well as of pathos, of triumph no less than of resignation, all expressed with the most delicate, the most convincing virtuosity. There are other good features of "Eileen": thus

Mr. Dion Boucicault is well cast, Miss Rosina Filippi makes a joyous return to the theatre, and Mr. A. E. Anson and Miss Heather Thatcher prove amusing. But its prime recommendation is that it permits Irene



A YACHTING JUBILEE: THE MEMBERS OF THE ROYAL CORINTHIAN YACHT CLUB ON THE STEPS OF THEIR CLUB-HOUSE AT BURNHAM-ON-Crouch.

The Royal Corinthian Yacht Club celebrated its jubilee with a dinner and a procession of yachts on Saturday, May 27, at Burnham-on-Crouch. A race for the East Coast one design class on the Crouch was won by Mr. A. V. Andrews' "Wizard."

Photograph by Topical.

Vanbrugh to show to perfection the many flashing facets of her radiant and exquisite art.

MRS. PATRICK CAMPBELL IN "HEDDA GABLER." Any playgoer of the veteran type takes certain risks with those memories which are his treasures when he goes to see a great artist re-tackling in maturity a part associated with the artist's triumphant youth. There must be differences, and there may be shortcomings; the part may have needed the vitality and sharp

[Continued overleaf.]

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guarantee the user an all-round
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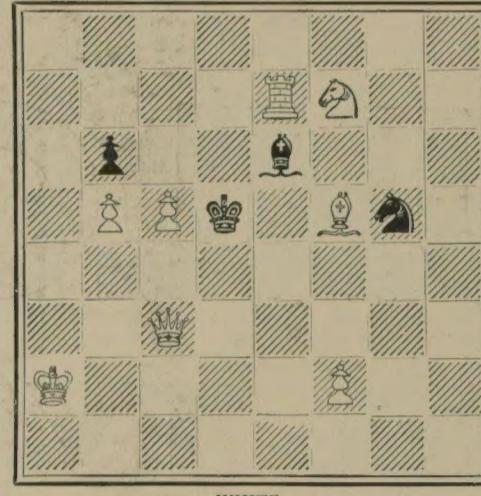


Continued.
outlines that middle-age, perhaps, cannot so well provide, and the compensations riper experience can offer may not atone for the blurring of old impressions. Thus, those of us who first saw Mrs. Patrick Campbell essay the rôle of Hedda Gabler, and visited Everyman's last Monday to compare her present with her past performance, must have sallied to Hampstead with some misgivings. A change there was bound to be. The years that have intervened could not help making Mrs. Campbell seem less than ever like the girl whose plaint, despite her marriage, is that she has been starved of the chance of living a full life. And that side of Hedda Mrs. Campbell less than ever conveys. Her Hedda's air of indolence, far from suggesting the rebel's sort of boredom, waiting for the possibility of action, looks more like an apathy which it is surprising to find energetic enough to commit suicide. Certainly the actress's physique is against her. But the demonic side of Ibsen's heroine is still shown us in masterly fashion—the woman's imperious brain, her reckless delight in mischief-making, her disdain for the domestic duties of womanhood, her temperament of an artist turned astray. Here Mrs. Campbell's acting has gained in depth and subtlety; Hedda's malignity appears more sinister, more frightening. And if there is less that is tempestuous and volcanic in this Hedda's outbursts, there are nuances of beguilement and mockery we were never given before: more than ever do Thea and Lövborg seem children in such hands; more than ever does Tesman look ridiculous matched with such a Lamia. So much does strength of temperament here dominate the stage that a fine performance such as that of Mr. Charles Quatermaine as Lövborg, with its febrile passion, is almost over-shadowed.

CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand W.C.2.
Mrs. BAIRD (Paignton).—We are much obliged for your further contribution, which is most acceptable.
F. HOLLINGS.—Duly received, and shall be reviewed in our next column.
WALTER SIMPSON (Southsea).—We cannot say without reference, but if we have an opportunity we will search for the answer and let you know.
R. BROUGHTON-JONES (Nottingham).—Book study by itself is no good without practice over the board. Do not begin with too advanced a work on the openings.

PROBLEM No. 3883.—BY W. FINLAYSON.
BLACK.



WHITE
White to play and mate in two moves.

CORRECT SOLUTIONS OF PROBLEMS Nos. 3877 and 3878 received from H F Marker (Porbandar, India); of No. 3879 from Casimir Dickson (Vancouver, B.C.); of No. 3880 from Joseph T Bunting (Philadelphia); of No. 3881 from P W Hunt (Bridgewater).

CORRECT SOLUTIONS OF PROBLEM No. 3882 received from H W Satow (Bangor), A W Hamilton-Gell (Exeter), C H Watson (Masham), Major R B Pearce (Happisburgh), J C Stackhouse (Torquay), G Stillingfleet Johnson (Cobham), and Albert Taylor (Sheffield).

SOLUTION OF PROBLEM No. 3881.—BY W. FINLAYSON.

WHITE
1. Q to B 2nd
2. Q to Q 2nd
3. Q or Kt mates accordingly.

If Black play 1. Kt takes P, 2. Q to B 5th, etc.; if 1. Kt to Kt 6th 2. K takes Kt, etc.; and if 1. Any other, then 2. Kt to B 5th (ch) etc.

CHESS IN ENGLAND.

Game played in the Major Tournament of the West of England Chess Festival, at Weston-super-Mare, between Messrs. MAROCZY and MACKENZIE. (Ruy Lopez.)

WHITE (Mr. Maroczy) BLACK (Mr. Mackenzie) WHITE (Mr. Maroczy) BLACK (Mr. Mackenzie)
1. P to K 4th P to K 4th positions in now strongly marked.
2. Kt to K B 3rd Kt to Q B 3rd White can press his attack on the weak point of the defence without hindrance, while Black is laboriously extricating his pieces from the knot in which they are entangled.
3. B to Kt 5th P to Q R 3rd
4. B to R 4th P to Q 3rd
5. P to B 3rd B to Q 2nd
6. Castles P to Kt 3rd
7. P to Q 4th B to Kt 2nd
8. B to K 3rd Kt to K 2nd
9. P takes P P takes P
10. B to B 5th Castles

Curiously overlooking the simple but quite effective defence of P to Q Kt 4th. By the text move Black is left with both his Knights pinned, and unable therefore to render each other that mutual assistance which their position requires. This proves a fatal weakness.

11. B takes Kt(B 3)P takes B
12. Kt to R 3rd R to K sq
13. Kt to B 4th P to B 3rd
14. Kt to R 5th Q to B sq

The difference between the two

B to K sq seems preferable. It at least saves the Rook's Pawn.

15. Q to Q 3rd K to B 2nd
16. K R to Q sq R to Q sq
17. B takes Kt K takes B
18. Q to B 4th Q R to Kt sq

Takes P is clearly out of the question.

23. Q to B 4th (ch) K to K 2nd
24. P to Q Kt 4th Resigns.

Black had no alternative, his situation being hopeless. White has given a masterly example of accurate play.

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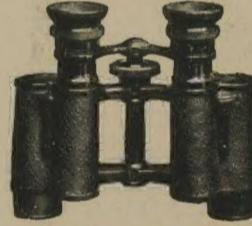
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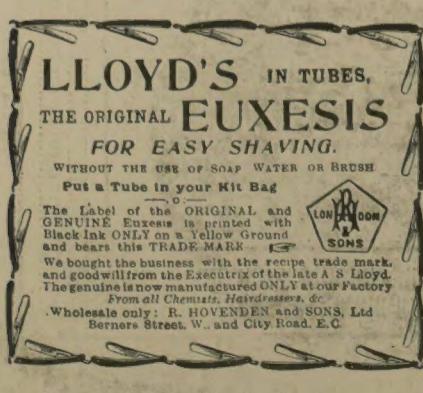
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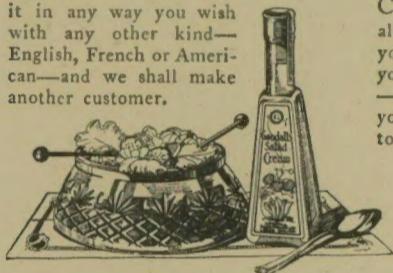
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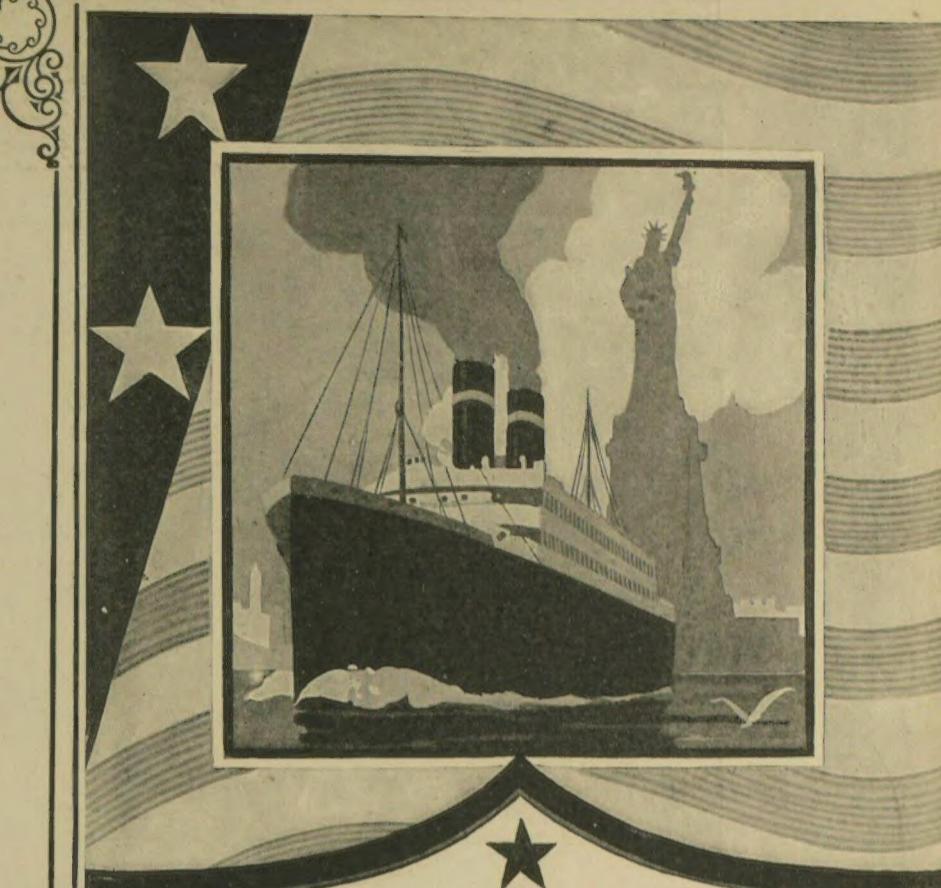


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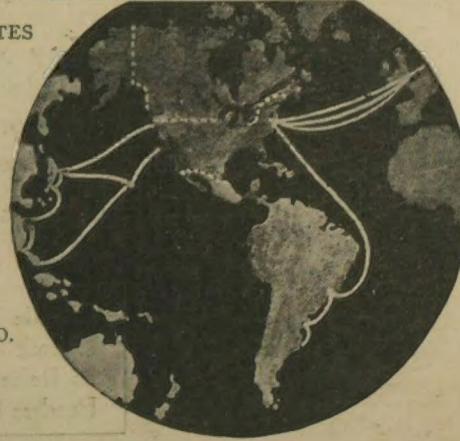
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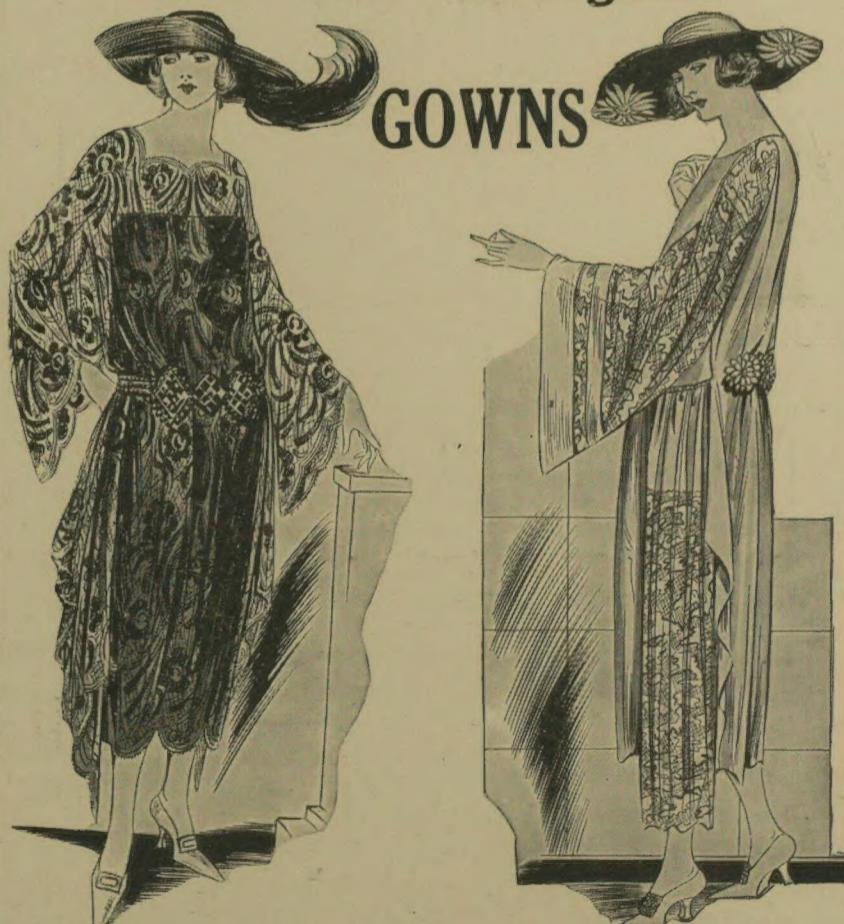
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